The Instrumentalist

The Magazine for School Band and Orchestra Directors

Volume III Number 4

MARCH-APRIL, 1949

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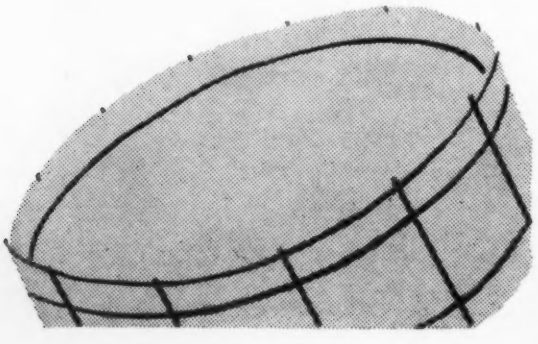


SUCCESSFUL CAREERS IN MUSIC

Copyright, 1949, Martin Band Instrument Co., Elkhart, Indiana

The story of saxophonist

TEX BENEKE

outstanding Martin artist

This is the true life story of a famous American musician... published by the Martin Band Instrument Company in tribute to his artistry and to the high standards of music education in America which made his career possible. Reprints for school bulletin boards available on request, from Martin or your Martin dealer.

1 One day at a school entertainment in Fort Worth, Texas, nine-year-old Gordon Beneke heard a classmate play his saxophone. That's when Gordon decided he wanted to play, too.

2 A two-month's campaign of pestering his parents finally paid off—among Gordon's presents that Christmas of 1923 was a brand new B♭ soprano saxophone!

3 Beneke can still remember the "dickens" he used to catch from his teacher for patting his foot, and for playing his lessons from memory... instead of sight-reading the music.

4 Gordon got his first Martin saxophone the year he graduated from "the grades." It was an alto—silver plated with gold bell, and he played it all through high school.

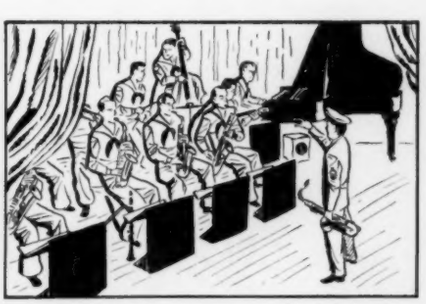
5 In his first school band competition, Gordon placed in 2nd Division. He wasn't satisfied, and so he doubled his study and practice. From then on, he won top rating every time!

6 Outside school hours, Gordon began playing dance music in local "pick-up" bands and combos. Finally, at the age of 20, he joined Ben Young's Orchestra to go on tour.

7 During a Detroit engagement in 1938, Gordon got a call from Glenn Miller, asking if he wanted to try out for a new band forming in New York City. G. Beneke caught the next train!

8 When he first walked in on Miller's N. Y. rehearsal, Gordon didn't know exactly what to say, so he just said, "Hiyah, fellows." And Glenn, noting the drawl, replied, "Hiyah, Tex!"

9 Tex Beneke rose to national fame as a tenor man and vocalist with Miller, whose band was featured in two "hit" movies..."Orchestra Wives" and "Sun Valley Serenade."



10 Tex, a consistent tenor sax poll winner in the early 1940's, joined the Navy when war broke up the Miller band. During his three years in service, Beneke had charge of two dance bands.

11 As Glenn wished, Tex reorganized the Miller band after the war... and has had outstanding success. Tex still plays a Martin tenor, and says, "My praise is nothing but the highest!"

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"The Spirit" is the title of the paper published by the Ebensburg-Cambria High School of Ebensburg, Penna. Once a year the entire issue is given over to pictures, articles, and news concerning music organizations, activities, and personalities in the music life of the school. Concerts, festivals, summer activities, and promotion plans are written up, newspaper style. This plan was first tried a number of years ago, with a special edition coming out at the time of National Music Week. The trial was so successful and met with such fine response that it has been made an annual affair. The paper is mailed each year to about 200 schools, magazines, and places, even as far away as England.

William S. Smather, music supervisor, will no doubt be glad to receive your request. Kindly enclose a stamped, self-addressed envelope.

"ENJOY LIFE WITH MUSIC" GOES ON THE AIR

The American Music Conference, through its public relations council, Harry Coleman & Company, has managed to insert a couple of very pertinent paragraphs in the script of the "Enjoy Life More With Music" transcribed radio programs which are released to more than 2,000 radio stations by Broadcast Music, Inc. This series of transcribed programs available to local broadcast stations, is devoted to telling something of the origin and background of various musical instruments, and demonstrates the artistry and skill with which these instruments are used.

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Devoted to the interests of school and college band and orchestra directors, instrumental teachers, and teacher-training specialists in music education.

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The Association for the Advancement of Instrumental Music

It is the duty of the Advisors to assist in formulating the policies of the Association, especially those affecting The INSTRUMENTALIST. Suggestions for the improvement of the Magazine and the general promotion of instrumental music may be made through your nearest board member, or to the editors.

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MEET OUR AUTHORS

IRVING CHEYETTE is professor of music education, Syracuse University, New York. Was director of the music department, State Teachers College, Indiana, Pa.; instructor in music education at Horace Mann School, and Lincoln School of Columbia University; instructor, Mount Vernon, N. Y.; taught at Boston University, College of New Rochelle, New York University and Colorado State College of Education. Earned a doctor of education degree at Columbia. Prolific composer, also lecturer and writer.

RAYMOND C. FANCY is president and chief engineer of the R. F. Corporation, an engineering firm specializing in designing and building broadcast and recording studios and high fidelity equipment. Born in Nova Scotia, he received his training in the "States," and has been in radio and acoustical engineering for the past 20 years, twelve of which were with Chicago's leading stations.

FRANK W. HILL is associate professor of music, Iowa State Teachers College, Cedar Falls. Was head of violin, Kansas State College, and five seasons violist, Rochester Philharmonic. Author: *Harmony at the Keyboard,* and co-author *Study Outline and Workbook in the Elements of Music.* National treasurer, ASTA, and National historian and editor, Phi Mu Alpha Sinfonia. Training: Chicago Musical College, Rochester, and Eastman.

JOHN H. JENNY is band director in Temple University, Philadelphia, Pa. Formerly director of school bands in Burlington, N. J., and Swarthmore, Pa.; also Swarthmore College band and the Masonic Band of New Jersey, which organization played 57 concerts in one year. Active as guest conductor, composer, and adjudicator. Kappa Kappa Psi.

JOSEF OSZUSCIK is director of music, Walton County, Florida, with headquarters in DeFuniak Springs. Taught formerly in Chicago suburbs and was clarinetist in Chicago Civic Orchestra. Past president, Mississippi Music Educators Association and formerly member State Board of Music Examiners. Training: DePauw, Indiana University, Vandercook School, Mississippi Southern College, and Northwestern. **(Continued on page 51)**

AMY GRAU MILLER

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MENC DIVISION PRESIDENTS ANNOUNCE PROGRAMS

HUMMEL FISHBURN

California-Western — Sacramento Calif., April 10-13. Hotel Senator. President, Amy Grau Miller, Pasadena, Calif.

Amy Grau Miller, president of the California-Western Division, has been teaching music and related arts in Pasadena City College since 1926, held various offices in the MENC since 1931, has been closely associated with the Pasadena Music Festival, and chairman of Atwater Kent Auditions. She is a graduate of the University School of Music, Lincoln, Nebraska; and did graduate work at UCLA, USC, and Teachers College, Columbia.

Some of the principal speakers and leaders of interest to instrumental people are: Stanley Chapple, University of Washington, Seattle, Conductor of the California-Western All-Conference Orchestra; Clarence Sawhill, USC, conductor of All-Conference Band; George Wing, Van Nuys, Calif., organizing chairman of orchestra; Chester Mason, San Jose, assisting organizing chairman; Elwyn Schwartz, Fresno State College, organizing chairman of band; J. Chandler Henderson, Reedley, Calif., California-Western 2nd vice-president, general coordinator of all instrumental activities; Dr. Arthur C. Berdahl, Fresno State College, coordinator for all instrumental clinics; Russell Howland, Fresno State College, leader of the woodwind clinic; John G. Hilgendorff, Provo, Utah, chairman of the strings committee; and Ralph Rush, USC, chairman for small ensembles.

George F. Barr, city schools and conductor of the Sacramento Philharmonic Orchestra, will be the convention host. Other familiar names include Dr. Raymond Burrows, Elmont Lane, David Burnam, Frances Forster, Lee Chrisman, and Phil Grant.

Eastern—Baltimore, Md., March 7-9. Lord Baltimore Hotel. President, Hummel Fishburn, State College, Pa.

Hummel Fishburn, Pennsylvania State College, will preside over the Eastern Division sessions at Baltimore.

Outstanding band and orchestra men in action will be Louis G. Wersen of Philadelphia; Charles E. Batchelder with his Potsdam Symphonic Band; Richard Bales, conducting the All-Maryland High School Orchestra; George A. Christopher, Port Washington, New York, with his high school band; Walter Beeler, Ithaca College, as a guest conductor of the college student new band-music reading clinics; James W. Dunlop, Pennsylvania State College, music reading clinic; Imogene Boyle, Long Island High School Symphony Orchestra; Maj. George S. Howard, conducting the United States Air Force Band in concert.

Howard Hanson, Eastman School of Music, will deliver an address and conduct the college new orchestra-music reading clinic. Allen McHose, Eastman, will address the string instruction clinic. Other instrumental headliners are: Francis Findlay, New England Conservatory; David Kushious, Portsmouth, N. H.; Philip Gordon, Maplewood, N. J.; and LeRoy Evans, Peabody Conservatory, Baltimore, conducting "The Flying Dutchman."

North Central—Davenport, Iowa, March 17-19. Blackhawk Hotel. President, William B. McBride, Columbus, Ohio.

William B. McBride, a member of the School of Music faculty at Ohio State University since 1939, will preside over the North Central sessions

at Davenport. McBride is a product of Ohio Wesleyan and Columbia, and taught at Ohio Northern University.

Instrumental highlights will include an All-Conference Teachers Orchestra directed by Arthur Zack; Milwaukee All-City Orchestra directed by Joseph Skornicka; the Illinois Sinfonietta directed by John W. Kuypers; the Walden String Quartet, now in residence at the University of Illinois; the University of Iowa Symphony Orchestra directed by Phillip Clapp; an All-Illinois Grade School Orchestra directed by Traugott Rohner of Evanston schools and Northwestern University; meeting of North Central NSBOVA; and workshops.

Northwest—Portland, Ore., March 30-April 2. Hotel Multnomah. President, Wallace H. Hannah, Vancouver, Wash.

Wallace H. Hannah, president of the Northwest Division meeting in Portland, Oregon, is supervisor in Vancouver, Washington. He was a professional French horn player and music educator in Chicago and environs for a number of years, and is a past president of Region I, NSBOVA. Hannah announces Peter Wilhousky of the New York City public schools as director of the All-Northwest High School Chorus; Frank Mancini, Modesto High School and Junior College, as conductor of the All-Northwest Band; and George Barr of Sacramento as baton wielder for the orchestra. John Stehn, director of bands, University of Oregon, will present his university concert band.

Other headliners include Raymond Burrows, Gilbert Chase, Karl Ernst, Rex Underwood, Calvin Storey, Byron Miller, Don McCaw, Jack Snodgrass, Rodney Berg, Arlon Bogard, Robert Vagner, Sadie Rafferty, Lilla Belle Pitts, Beatrice Krone, and National MENC President, Charles M. Dennis.

Southern—Tampa, Fla., April 27-30. Hotel Hillsboro. President, Paul W. Mathews, Montgomery, Ala.

Paul W. Mathews, presiding over the Southern Division meeting in Tampa, is State Supervisor of Music Education for Alabama. Had his training in the University of Kentucky, University of Wisconsin, and Columbia. (He was president of the Indiana Band and Orchestra Directors Association during one of the earlier and stormier years of the contest movement, 1928-29.)

On the Southern Division program are Traugott Rohner of Northwestern University, who will conduct the All-Southern High School Orchestra; George Barth, Southwestern Louisiana Institute, organizing chairman of the All-Southern High School Orchestra; Melvin Schneider, Iowa State Teachers College, speaker and demonstrator on class string instruction (general session); Otto Kraushaar, Lake Wales, Florida, president of the Florida Music Educators Association, who, together with the city of Tampa, is serving as convention host; Fred McCall, University of Miami, in charge of the out-of-door field show; Herbert Hazelman, with his Greensboro, North Carolina, high school band (general session); and Charles I. Bradley, Atlanta, Georgia, with his elementary school band.

Southwestern—Colorado Springs, Colo., April 20-23. Antlers Hotel. President, Archie N. Jones, Austin, Tex.

Archie N. Jones, president of the Southwestern Division meeting in Colorado Springs, is Professor of Music Education in the University of Texas. He was formerly head of the Music Education Department in the University of Minnesota and director of the School of Music in the University of Idaho.

Jones announces Hugh McMillen, University of Colorado; T. Frank Coulter, Joplin, Missouri; David Robertson, Wichita (Kansas) University; Stanley Chapple, University of Washington; and Bernard Fitzgerald of the University of Texas.

NEW PLAYING TECHNIQUES COURSE

Realizing that the band and orchestra director needs to know the playing techniques of all instruments, Northwestern University is offering a new course this summer which features lecture-demonstrations by eminent artist-teachers. This graduate class will meet daily for the regular six-weeks summer term. The lecture-demonstrations will be given by members of the Chicago Symphony Orchestra and others. The course is under the general direction of Traugott Rohner.

PRESSER EXPANDS

Theodore Presser Company has purchased property in Bryn Mawr, Pa., providing 56,000 square feet of floor space for executive offices and warehouse stocks. The company, founded in 1883, publishes the *Etude* and stocks over 400,000 different music selections, including the catalogs of the former John Church and Oliver Ditson companies. Nine years before Mr. Presser died in 1925 he established the Theodore Presser Foundation, which since has administered many music philanthropies such as the "Presser Hall" music building grants to colleges, music scholarships, home for retired music teachers, and music education promotion. The company's retail store in Philadelphia is a landmark to many generations of music students, teachers and artists.

HANS KINDLER RESIGNS

Effective this March, Hans Kindler, founder (1931) and conductor of the National Symphony Orchestra in Washington, D. C., has resigned. His successor for the 1949-50 season is the orchestra's first cellist and associate conductor, Howard Mitchell. Mitchell, American trained, is 37, and thus will be one of the youngest conductors of a major symphony orchestra.

Kindler will take with him an orchestra library valued at $25,000. No official reason was given for his not returning.

SWISS MUSIC

Switzerland, with a population equal to that of greater Chicago and about one-half the area of South Carolina, is coming to be the musical capital of the Eastern Hemisphere. Five cities in the little mountain country possess their own symphony orchestras. Perhaps the best known is the Orchestre de la Suisse Romande which goes on tours and gives many broadcast performances. Ernest Ansermet, the conductor, is a champion of modern music. The cities of this country are increasingly visited by artists of international fame.

SAN FRANCISCO EXPANDS

San Francisco, Calif., schools have expanded their instrumental instruction to include the 5th, 6th, 7th and 8th grades for the first time this year. A new plan, approved by the board of education, makes possible trial usage of new instruments supplied by local dealers for a limited time at moderate cost.

The Business of Building Citizens

Sometimes we as music directors must remind ourselves that we should teach children first and music second

HERMAN F. SMITH
Milwaukee, Wisconsin

MORE and more the awareness of individual differences in pupils is moulding our philosophies and concepts of teaching. Departments of counseling and guidance are springing up in the school systems throughout the country; and superintendents, principals, teachers and laymen are recognizing and accepting the fact that schools must assist pupils in discovering their individual needs and capacities. The theory and still the practice in many schools that all students gain an equal mastery of all subjects set forth in a fixed curriculum is inexorably doomed.

Most states make it mandatory that pupils stay in school until they reach certain age levels of physical maturity. Not for many years have pupils been allowed to quit school because of failure to make their grades. It has thus become the responsibility of the schools to provide courses which will offer challenging interests to pupils of varying capacities and bring to them experiences of success rather than the frustrations of failure.

Oh yes, you say—"Why not be realistic about this thing? Life is full of failures and pupils in school must be made to realize that unless they can command their application and reach certain levels of accomplishment, no matter how uninteresting the subject, they cannot hope to take a respected place in society." It is true that successful living requires application at times to uninteresting tasks. Accomplishments must be attained, but the individual will be far better conditioned for life's problems if he leaves his school years imbued with a feeling of success rather than the defeatism of failure.

Now in what way is this discussion germane to music education in the schools? Music teachers are a great influence in the training of the youth; but they, being human, are just as prone to become arbitrary and demanding in their thinking as the traditional academician. Let us consider a hypothetical case as a test. If, when the guidance director or counselor has thoroughly considered all the phases of training needed for a certain pupil, and it is recommended that the pupil drop music after the music teacher has striven for three years to develop the youngster for a solo position in the band or orchestra, then the true test as an educator is at hand.

Down to Cases

The first reaction will be to condemn the counselor, but investigate the case with tolerance. What is best for the pupil? Perhaps three years of music study is all the time in school that this pupil should give to music, considering all the other phases of training pressing for attention. Perhaps the pupil's interest in music has served to keep him interested in school attendance. His success in music has developed confidence in himself so that now he can be assigned to other needed channels of growth with assurance that failure will not obtain.

Will you, as a true music educator, refuse to support the recommendation of the advisor who is in a position to view the whole picture of the pupil's potentialities? I believe not. You will be disappointed in losing the player from your organization, but you will rejoice in the assurance that music served as the needed catalytic agent to bring about the desired adjustment.

I'm fed up with the penny pinching of communities that will spend millions on football stadiums, golf courses, roads, parks and public buildings, and then see red when teachers ask for a decent wage.—Carl A. Gray, Connecticut industrialist, in "A Teacher's Worth More than the Schoolhouse" Saturday Evening Post, Oct. 9, 1948.

Broadmindedness Helps

The school curriculum must be flexible and pupils should be allowed, yes, encouraged to explore, providing that the exploration is guided by broadminded, sympathetic, analytical direction. The pupil's time is not wasted if only a semester is devoted to the study of some instrument. Through this contact he has added to the sum total of growing experiences from which his life pattern evolves. Most assuredly we want fine bands and orchestras, as it is then that the greatest compensations accrue to the pupils participating; but if, in gaining excellent performance, arbitrary decrees restrict pupils' interests to the end that other phases of the educative processes are sacrificed, then is the end justified?

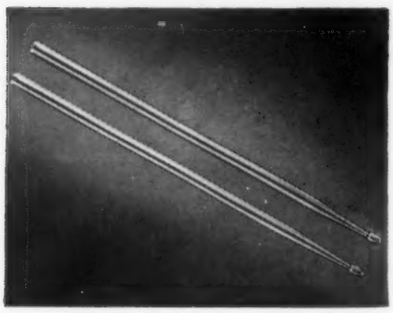
Our chief concern in the schools must be in building good citizens and the ramifications of this task are so involved that no one teacher can say that his or her contribution is most important. Individual differences in pupils must be recognized and no patent medicine "cure-all" has as yet been devised.

Music education has much to offer—and more and more is its influence being demonstrated in the lives of growing youth. Let us continue to use it as a handmaiden in this challenging business of making good citizens of boys and girls. Music should be available in the schools for every child to experience, but wise counseling considered in the light of the needs of the whole child should determine the extent to which each individual should embrace it.

IT'S NEWS TO US

Free information concerning items on this page will be sent upon receipt of a post card addressed to The INSTRUMENTALIST. Simply mention name of article, sign your name and address, and mail.

MAGNESIUM STICKS



The latest innovation in drum sticks is an all-metal practice stick constructed of magnesium and steel alloy. These sticks weigh 7½ ounces per pair and are ideal for the student. They provide the necessary weight for use on a practice pad, develop strength and control in wrists and arms, and are well adapted to general school use.

PLAY TO TEACH

No longer does a band director have to squint at the score of a new composition to guess how it will sound. He may borrow a package of 11 records of 17 complete numbers of graded difficulty for a fee of only $1.00. Each record is an exact rendition of the published music, recorded by famous bands. This new plan is not only a help to directors in ordering music, but is a distinct teaching aid.

Many band directors have found that letting a group hear a perfect performance, before any attempt is made at sightreading, saves hours of rehearsal time in getting the number up to "concert performance" quality. For complete information about this new record loan service, write Boosey & Hawkes International, Box 418, Lynbrook, New York, and mention The INSTRUMENTALIST.

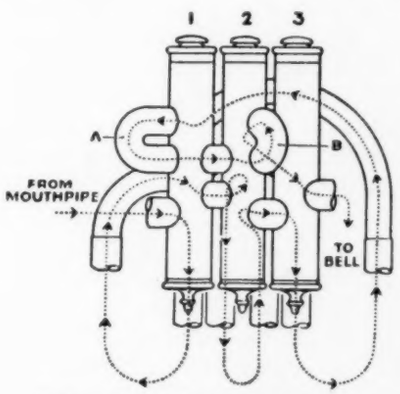
SMALL LP RECORD

A new 7-inch (nearly) nonbreakable phonograph record which plays as long as regular 10 and 12 inch disks has appeared on the market. It can be played on any LP Microgroove equipment, or on any phonograph rotating at 33⅓ RPM. The new record reduces considerably the problem of storage as well as offering economy, full tone fidelity, and absence of distortion and surface noise.

NEW BARITONE

A baritone is now on the market which can be played in tune without the excessive lipping necessary in the large brasses. This is accomplished by means of a patented "compensating piston" system whereby extra short lengths of tubing are automatically brought into operation in certain valve combinations.

An additional piece of tube (A) is attached to the side of the first valve. When the first or third valves are used separately the extra piece of tubing is not required; but as soon as the first and third valves are combined, this extra knuckle of tubing is thrown in automatically. A short length of tubing (B) is attached to the second valve, with corresponding tubes in the pistons, and works on the same principle.



Air-flow with third valve combined with first and second valves

COMMERCIAL RECORDS IN PRODUCTION

For nearly a year there was a (second) ban on the making of commercial recordings (the first was during the war). A trust fund has been created, which, at 1 to 1½ cents per disc, will amount to some two million dollars annually to go into a welfare fund for members of the American Federation of Musicians. The new contract calls for five years of uninterrupted record production.

What will records be like five years from now? Long playing, short playing, unbreakable, disc, wire or tape? Will 77 RPH be the rule, or 33⅓, or the rumored 45 RPM? Why not spherical balls with grooves in all directions, which will play indefinitely?

DRUMMER-BOY KIT

For the young student drummer . . . a self-instructor kit consisting of a pair of professional model sticks, practice pad, and junior instruction book . . . complete as a packaged unit. The practice pad is unassembled . . . the student builds it himself. The carton, when properly put together, forms a sturdy music rack. Instruction pamphlet is simply written and pictured in the language of the beginner. Gives the student the proper stick grip and stroke and shows him how to beat such basic rhythms as "Yankee Doodle." Gives the beginner valuable preliminary training. $1.95.

PLAYS ALL RECORDS

A record-playing attachment has been announced which will handle records at any one of three speeds: 78, conventional; 33⅓, Columbia LP and "slow" speed home recordings; or 45 RPM, Victor's new idea. Best of all, it will probably sell at $150, as against a cost of $250 for enough players of other makes to hear all three types of records.

NEW "SCOTCH" EDGER

A new "Scotch" Edger quickly applies tape to reinforce the fold in sheet music, binds pages together, and applies protective edges. The tape may be either three-eighths or a half inch in width. A new adhesive is said to permit taped sheets to be filed without sticking together, a feature not included in previous edgers of this type. Adjustment for different thicknesses of paper is automatic.

Which Recording Machine Shall I Buy?

RAYMOND C. FANCY

MANY advancements have been made in the field of sound recording since the days of the Edison cylinder type phonograph. In those days there were no audio amplifiers or microphones. Sound recording and reproduction were strictly mechanical operations in which great and colorful horns played an important role. Today, we have extremely sensitive microphones and audio amplifying equipment capable of faithfully reproducing all frequencies in the audio spectrum. This has made wide range sound recording possible.

There are two popular methods of recording:

(1) Disc recording, in which sound vibrations are picked up by microphones, amplified in intensity, fed to an electric cutting device which engraves the sound on the disc recording material.

(2) The other method of sound recording is done magnetically. As in disc recording, microphones and audio amplifying equipment are used; but in this case the amplified sound is fed to a small electro-magnet, the magnetic energy of which then varies in accordance with the amplified sound. This variable magnetic energy is then induced into a steel wire or tape.

Distortion

The merit of sound recording equipment depends upon its ability not only to record all frequencies in the audible range, but to do this without introducing appreciable distortion. Two types of distortion which are prevalent in sound recorders are frequency distortion and wave form distortion. The audio frequency range, or the sounds which can be heard by the human ear, begin at twenty or thirty cycles or vibrations per second and extend to approximately fifteen thousand vibrations per second. Generally this is so; however, there are some persons who can hear or perceive sound vibrations up to twenty thousand per second.

Reverting to the two forms of distortion, it is obvious that if a sound recording machine, regardless of type, discriminates against any frequency or frequencies in the recording range, it is introducing distortion. Likewise any deviation in form or shape of the original sound wave is distortion. Fortunately for purchasers of sound recording equipment, the average human ear is a fairly reliable detector of distortion in recorded sound and a sensitive trained ear is remarkably so.

From tests made in our laboratory we have found that the musically trained human ear can detect distortion in recorded sound that is much less in percentage than that which is considered permissible by many manufacturers of recording equipment.

Disc versus Magnetic

For those who are considering the purchase of recording equipment a summary of the advantages and disadvantages of both types of recorders may be helpful. It is believed that disc recorders are more difficult to operate than the magnetic type. This is a general statement, since some of the better and more expensive disc recorders are relatively simple to operate. The thread or shaving produced when recording on plastic disc material is somewhat bothersome. The necessity for carefully checking the depth of the recording groove and making corrective adjustments from time to time may also be considered troublesome. The cost of good recording discs is fairly high and where much test recording is done may amount to a substantial investment.

The magnetic machines, on the other hand, have advantages over the disc recorders. The recording material may be used over and over again indefinitely. There are no shavings removed from the material during the recording process. There are no adjustments required for the varying depth of cut, et cetera. The tape is somewhat easier to handle and mend than the wire. Both methods of recording have about equal merit in respect to frequency range and the ability to make sound recordings which are substantially free from distortion.

Fidelity

Inexpensive machines of either type are generally not satisfactory for making high fidelity recordings, especially those of musical recordings. The variations in motor speed and slippage in drive systems, prevalent in the cheaper machines, cause changes in pitch of sustained musical tones which give them a peculiar singing effect. Where the recording machine is used only for making speech records, machines in a lower price bracket may be quite satisfactory. In purchasing recording equipment, especially the low-priced variety, it is recommended that the machine be tested for a period of time to determine if it will satisfactorily meet the need for which it is intended. Our laboratory tests have shown that recording machines in the same price bracket and even machines of the same make and model may vary considerably in performance. The musically trained ear is an excellent judge of tonal quality and pitch. People with such training can at once detect faults in recorded musical sounds.

It is reasonable to assume that when a new machine causes variation in musical tones or produces noticeable distortion very little can be done to correct it, since the fault is usually inherent in design or construction. It is advisable, then, to purchase only the better machines for musical recordings, since they are superior mechanically, and because of this they will have a longer useable life for the purchaser who is interested in quality.

TEXAS STATE FAIR PRESENTS BAND OF 2,000

Twenty bands, the two high from each of ten regions, participated in the 63rd Texas State Annual Exposition. Ralph E. Rush of the University of Southern California was guest critic and conductor. The 2,000 players performed before an audience of 65,000 in the Cotton Bowl at Dallas.

Of What Use is a Bulletin Board?

ELWYN SCHWARTZ
Fresno State College, California

A GOOD bulletin board is the instrumental teacher's best salesman. For education, interest, and promotion, if properly used, the bulletin board is a form of visual aids which is unexcelled.

There are in general two types of bulletin boards: (1) cluttered, useless, and (2) themed, useful.

If your bulletin board is too small, as it probably is, it may be possible to replace it with a larger one or add other bulletin boards on the front, side, or back walls of the room. Proper use of these display spaces requires thought, planning, and time, but the results will more than compensate for the effort.

"Sad-Sack"

"Sad-Sack" was the title of a cartoon carried by the Army news-magazine *Yank* during the last World War. In one cartoon the scene was an Army camp, the location the bulletin board center. The hero is buried under countless government and Army bulletins and allowed to remain for days. The last close-up shows Sad-Sack reading this bulletin: "All men fall out at 5:00 A.M. in full battle dress prepared to cross the Delaware; signed, G. Washington, General of the Army."

Many school bulletin boards are similar. Material is allowed to accumulate until the effect is completely lost. Everyone knows what he will see there before stopping to read. The bulletin board can be and should be a potent aid to the director. We suggest:

(1) Arrange the main bulletin board where only announcements are posted.

(2) Set up an "interest" board. Here cartoons, live articles, clippings, and pictures appear. Let it be a spot to which students are drawn upon entry to the rehearsal room.

(3) Arrange several small bulletin boards around the rehearsal room. Near the drum section, for instance, the board can include copies of the rudiments, pictures of important drummers, carillons, bells, etc.

(4) For extra-special announcements, try an easel board away from the wall (a music rack will do in a pinch). Used sparingly, this form of idea projection is very effective. Placed strategically, it should say its say, and then disappear.

There is nothing drier than the standard announcement. Liven bulletins and placards with colored backgrounds or borders.

Suggestions in Negative

Don't try to tell too much on any one bulletin board. Rather, change the board often.

Don't put the material on the board the same way each time. Try angle posting, V posting, stair-step posting, offset posting. Vary the method and manner often. Don't just post material. Plan its use and its future. Theme every board.

Don't throw material away after use. Save it, file it, use it again.

Don't do it all yourself! Have student committees, a student "editor," section posters, projects committees, and so forth.

Edgar Dale, writing in *Audio Visual Methods in Teaching* (Dryden Press, New York, 1946) gives some fine suggestions on bulletin board use on pages 296-299.

Almost every magazine from the *Saturday Evening Post* and *Life* to the smaller specialized periodicals carry interesting pictures and articles which make good music bulletin board materials. Recent examples: String instruments theme, *Post* (Kelley Tires ad); theme with variations, *Ladies Home Journal* (Yardleys); violinist's hands, *Life* (Pacquins Hand Cream); circus band, *Post* cover; Fireman Shostakovich, *Time* cover; and countless others.

Famous Americans

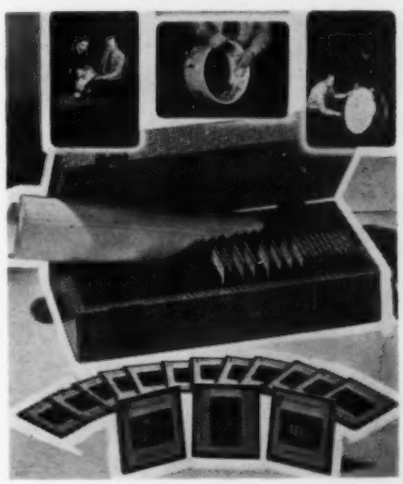
Many instrumental students make a hobby of collecting postage stamps. Our government issued five stamps a few years ago in honor of Sousa, Nevin, MacDowell, Herbert, and Foster. Scotts' Catalog of stamps lists many postage stamps from all countries with an instrument, performer, artist, or group of musicians depicted. Such stamps might be a basis for a bulletin board theme and interest aid.

No two directors use the bulletin board alike. This column would appreciate hearing from you on how you do it. Share it with us—we'll pass it on.

FILM AVAILABLE "BLOW BUGLE BLOW"

The maneuvers and music of the San Gabriel, California, American Legion Drum and Bugle Corps are presented in the 16 mm. film "Blow Bugle Blow." With Andre Baruch as commentator, the corps demonstrates what made it a world champion group and winner of the American Legion contest in New York City. The film is distributed by J. H. Hoffberg & Co., Inc., 729 Seventh Avenue, New York. One reel, with sound.

SLIDE FILM ON CARE OF DRUM



A new drummer's aid consisting of 33 color slide films to provide needed information on the care and handling of drums. Kit contains complete instructions for showing the film and a separate script to read while the film is in progress. Prepared by experts on drum problems. Tells how to care for drum heads, how to clean drums, how to service drum's working parts and other hints on lengthening a drum's playing life. Available on loan basis or low priced purchase. Inquire of The INSTRUMENTALIST.

BANDS IN THE "BELFRY"

An observant band director commandeered 20,000 cubic feet of waste attic space and converted it into band quarters de luxe

JOHN JENNY
Temple University, Philadelphia

I HAVE never heard of an instrumental director who had enough space to house and administer his activities. Very few bands or orchestras have a permanent home, but if the band or orchestra as an activity is to be successful, it must have a permanent place for its office, instruments, uniforms and rehearsals. There must also be sufficient room for future expansion.

The Temple University Band was no exception. It, too, had difficulty in finding housing. In its twenty-five years of existence, the band has had, within my knowledge alone, six temporary homes. How many others it had in that time I do not know. After being shoved around like a battered player piano, as most musical organizations on a college campus have been, the band decided it was about time to find a permanent home, but—where to go? where to find space?

Fortunately for the staff of the band, the University was constructing a new building for one of the freshmen undergraduate units adjacent to our stadium and practice fields. The plans of this building made no provision for the band.

Jenny on the Job

Since building costs had risen, the Cafeteria-Activity building was destined to become a Cafeteria-Student Lounge building. I was able to be on the spot to watch the construction of this building at close range. As it was nearing completion, I was amazed to find that the pitched roof, which would eventually be the attic, seemed not to have been planned for use. At this point I went to work. Measuring the attic space, I found that there would be available 2600 square feet of floor space, with a ceiling height of seven and one-half feet. Next I made sure that no one on the campus had designs on this space.

I then consulted with the architect and gave him a tentative floor plan. I checked with the construction engineer. It was found that with minor changes and a stairway, the band could have a new home. The university authorities readily agreed to the plan, being aware of the band's rapid growth in recent years.

Top, director Jenny and assistant director Roberts dream of a band home; middle, two views of compartments, all of which will be caged; bottom, uniforms hang in former attic room after arrival from cleaners and storage.

What More Could One Want?

Our new home contains four rooms. One, a sort of hallway 11 ft. by 60 ft., will house the desks of the managers, assistants, and governing officers. Any overflow of lockers from the locker room may be absorbed by this room. Another room, 12 ft. by 68 ft., contains build-in cages for instrument storage, and space for uniforms prior to issuing them to the bandsmen. A partition will eventually divide the two portions of this room.

A third room, 12 ft. by 75 ft., contains the band library, files, librarian's desk, personnel manager's office, and racks for hanging uniforms. Later we are to install 150 individual steel lockers. The fourth room, 11 by 15, houses the desk and files of the director and the planning table for the assistant director and drillmaster. There is enough space for interviews, auditions and staff duties.

The band has been in its new home only a few months, but already we find it homey and workable. Pictures hang on the walls, depicting the exploits and personalities of past bands. New features and improvements are being added. We hope to have one of the finest band homes in the east.

If your band is expanding and needs more space, don't wait indefinitely for that mythical future when a special building will be made just for you. Look around you and find some space which is not in use. Get out your folding ruler and go to work. You may be surprised.

UNIVERSITY STRING QUARTETS in RESIDENCE

The engagement of individual instrumentalists, composers, or chamber music groups as "artists in residence" at universities is being viewed more and more as a good investment, both from the standpoint of education and business. We are acquainted with two string quartets, the Pro Arte at the University of Wisconsin, and the Walden at the University of Illinois. Now another midwestern school has taken the step, Indiana University, with the engagement of the Berkshire String Quartet, formerly known as the Gordon Quartet. Following the accepted pattern, the members of the Berkshire will give concerts on the campus, give instruction in the stringed instruments, and lead the string sections of the university orchestra.

We should not underestimate the value of such groups to the students, the university community as a whole, and even the state-wide area that is served thru tours by the performers. Often, too, these residential quartets travel beyond the borders of the state, carrying the good name of the university to a nation-wide audience in much the same fashion as the athletic teams.

To the campus community itself a quartet may be the only consistent source of great music on a professional level of performance. Visiting orchestras may provide only one or two evenings of symphony music during the entire year, and the student orchestra cannot be expected to perform a large repertory or to approach the competence of the major organizations. To the permanent campus population and the gradually shifting student body, it is not a matter of attending concerts for the sake of chamber music, but of MUSIC. The quartet becomes the channel thru which a Beethoven, or a Schubert, or a Benjamin Britten becomes known to the residents of the college town.

If sometimes, good naturedly or otherwise, we point to chamber music audiences as "intelligentsia," we must bear in mind that there is an increasing flow of college trained citizens who came to know chamber music on the campus and have formed a quite reasonable allegiance to the fine art of the small ensemble.

Perhaps the day is not far off when a university will designate the third Saturday in November as "homecoming," and backslapping alumni who know the score down to the last phrasing, will gather to hear the first performance of "Quintet Without Key Signature" by Johnny Consordino of the class of '49.—Seymour Raven in the *Chicago Tribune*.

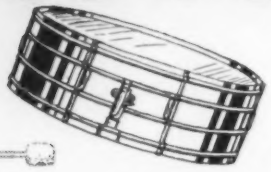
Above, left to right:

Walden Quartet, University of Illinois: Homer Schmitt, Bernard Goodman, John Garvey, Robert Swenson. Group has been together fifteen years; came from Cornell University. Members hold rank of Associate Professor in University School of Music, and are in charge of all ensemble activities, as well as teaching respective instruments. Are on permanent tenure. Have played 75 network broadcasts, Columbia University and Saratoga Springs festivals, and toured Germany and Austria under U. S. Government.

Berkshire Quartet, Indiana University: Albert Lazan, Urico Rossi, David Dawson, Fritz Maag. Formerly the Gordon Quartet, the organization came from Music Mountain, Conn. Lazan played with CBS, Pittsburgh and Dallas Symphonies, and films. Rossi was in Rochester Philharmonic and Civic Symphonies and Coolidge Quartet. Dawson was principal first violist with the Minneapolis, and was with NBC, the "Met," and Coolidge Quartet. Maag held principal cello chair with Vienna and the "Met."

Pro Arte Quartet, University of Wisconsin: Rudolf Kolisch, Albert Rahier, Bernard Milofsky, Ernst Friedlander. Group tours regularly throughout Wisconsin and elsewhere. Kolisch (1st violin) founded Vienna (later known as the Kolisch) Quartet; is "southpaw" because of early injury to left hand. Rahier, a Belgian, was concertmaster of Brussels Opera. Milofsky was violist with Pro Musica, Kolisch and Gordon Quartets. Friedlander was first cellist, Vienna Concert Orchestra, and Indianapolis and Kansas City orchestras.

Percussion clinic



JOHN P. NOONAN
Illinois Wesleyan University, Bloomington

THE SNARE DRUMMER

IN the percussion department we are often reminded that the snare drum section is the most neglected of the band and orchestra section. Generally speaking, this is true; but I don't think it is too serious, for at the risk of being too optimistic I really believe the last several sections I heard at clinics were better than average and better than the same sections a year before.

I do feel, however, that specifically the snare drummers are the most neglected and least proficient of the percussion section. I hear pretty good bass drummers, good tympani players, excellent marimbas, "vibes," etc., but the snare drums are rarely expert. This is true in most grade, high school and college bands and even extends into the professional field. A leader can take a pianist or violinist, for example, and with a little work make a pretty good bass drummer, tympanist or xylophone player out of that person in direct ratio to his musical background, due to the fact that all of these instuments employ single stroke technique, have inherent resonance, and no not necessarily require a finished mechanical technique.

I do not wish to under-rate the amount of work necessary to become, for example, a proficient tympanist. That is truly a life-time job, as is that of an expert xylophonist; but the point I am trying to bring out is that the snare drum is also a tough job, far more so than is ordinarily supposed.

This is caused, I believe, by the natural, short, staccato sound of the drum, the embellishments used, viz: flams, ruffs, stroke rolls, etc., and the absolute requirement of clean, even technique to produce the desired results. The production of the sustained tone (long roll) in an even, rapid manner requires a tremendous amount of patience and practice; and employing as it does, double strokes of a primary and secondary (bounce) nature, it is apparent instantly that it can never be absolutely perfected, for it is, at best, an imitation of a sustained tone, and the secondary stroke (bounce) is of necessity weaker than the primary stroke.

Thus the matter of even strokes and speed to convey the impression of a even unbroken sound is quite a job.

Rolls Take Practice

We say that double-strokes are used, thus the old Daddy-Mammy roll is the answer to this problem. However, due to the fact that finally the secondary beat becomes a bounce, the student should practice and perfect the single roll (a single primary beat with each hand) to build a foundation for the bounce beats.

It will take years, not months, to develop these two rolls on the snare drum to a high point of perfection. In the final analysis we actually "close down" this double stroke roll by adding a slight degree of pressure to "fine-grain" the sound, BUT unless the double strokes are present in even form we do not produce the sound desired here—hence the bulk of the practice is best done using pure double strokes.

The same is true of all stroke rolls, fives, sevens, etc.; striving for clarity and even tone. The left hand is always the offender, and particular attention must be given to this offending hand. Other embellishments (flams, ruffs, etc.) require the same attention, always working towards clean "un-smudgy" strokes.

The average drummer practices, and should, mostly on a practice pad. In order to gain wrist control and speed, he raises his sticks high—for example—he starts the Daddy-Mammy roll with the arm fully extended up, and comes down with a blow that on a drum would have to be scored FFFFZZZ*!!??. (That's the only dynamic mark I can think of that describes the sound.) As he gains speed his arms come down closer to the pad and finally (in most cases) he is playing a "smudgy" too close roll at a *mp* dynamic. I have no quarrel particularly with the fully raised arm. I just do not think it is necessary, and see no point in doing it, and do not intend to waste my own energy trying it!

What is Proper Height?

Without raising the arms at all, we can easily bend the wrists and place the sticks 15 inches from the pad. That is almost twice as high as the actual playing level, for a powerful roll of the *ff* variety can be produced with about an 8 inch travel of the sticks. The 15 inch practice level allows us to lift the sticks quickly (and here's the secret, in my opinion, of good drumming); and subconsciously when we play, we try to swing them back and up to this 15 inch level, but only allow them to travel as far as the dynamic level wanted. So on the pad practice we must logically allow that the pad is only half as loud, at the best, as the same degree of force on the drum head. With the actual playing levels of maximum 8 inch height we can easily adjust our full dynamic range and help to produce touch.

Is Touch Required?

This "touch" is just as surely required on percussion instruments as it is on piano. It is best illustrated in the words of an excellent musician who told me that "most drummers play by the pound," and that is surely correct. A professional tympanist for example, speaks of "drawing tone." He means that the touch must pull out the tone. He uses a variety of "touches." The legato (loose), staccato (tight), the precise rhythmical (stiff), for the effects he wants. The snare drummer uses a little different idea. He has a

small head surface—his problem is to play crisp, quick, sharp, and so the whole technique revolves, in my opinion, on one important factor,—the instant raising of the sticks after the blow is made. The idea here is to strike UP, and one of our finest teachers suggests saying the word "UP" as single blows are made.

It's HOT!

The idea of this UP stroke should be put across in several ways. For example, the pad is a red hot stove, the stick is your finger—another example, watch a woman test an iron to see if its hot enough—how does she do it? By pulling her finger away from the iron almost before it touches. I think this latter way is an almost perfect example of a percussion blow. One-half of all drum strokes finds the stick or sticks in the air away from the drum, thus raising them quickly is half the battle. This will have to be watched especially in the left hand, as the lifting is done with wrist turning only and employs no arm movement.

Lift 'Em for Flash!

I like to see band drummers on parade lift their arms and put all the flash possible in their work. This is a spectacle and the crowds love it. The fancier the better; and here too, we need all the volume we can get. But this flashing of the arms has little to do with orchestral or band concert playing.

Practice!

The only way a fine mechanical snare drum technique can be mastered is by long, tedious hours of practice. The twenty-six rudiments? Certainly! At a moment's notice and at rapid tempo. That's only the beginning. A drummer should be able to do all of them evenly and rapidly. Then his rhythmic study must start. All rhythms, all combinations, drum solos, duets, trios, quartets—anything that is of a drummistic nature.

Write Solos!

I find one good way to help develop good musicianship in the drum student is to have him write street beats, solos, duets, etc.: Start the habit in grade school students by having them write simple street beats gradually requiring longer solos, etc. The high school drummer can write solos, duets, and don't forget jazz!

Nearly all high school kids like dance music. The drummers are nearly

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always "Bop-guys" and aspiring Krupas. That's natural, but too often it's a little irritating as they pound away merrily with their hair hanging over their eyes in a rather brutal interpretation of one of Mr. Krupa's imaginative solos. There is no use to discourage them. If you do you are promptly and surely labelled a "square." Tell them the idea is great, but let's write out one of these things —a solo tom-tom stint for instance. At first they will write some strange things! No semblance of what they play, but after a while they get so they come closer, and every once in a while they will surprise you. I suggest to them a "build-up" idea, starting in quarter note form, then eights, triplets, and sixteenths with accents, and a lot of attention to dynamics for effect. It's like anything else, some do poorly, others average, and a few excellent things are uncovered, but it all is of value in developing the good drummer. This definitely shows one thing—how the student thinks rhythmically.

I've noticed in almost every case, a tendency to think along certain lines in a rhythmic way. Some have a natural sense of phrasing, others have difficulty with it. The teacher can find out many things by this writing business.

Like Other Instruments

The teaching of snare drum is along the same lines as any other instrument, requires as much time, and certainly as much practice. To some extent the thought that percussion is easy has been caused by the habit of using other players in the section for numbers requiring more drummers. It is apparent that any musician who can read can hit a triangle or a gong, or tap out rhythm on tambourine, etc. (it seldom sounds as well as when a skilled drummer does it though!) but "look out" for that snare drum. It's a simple looking thing and looks harmless, but to play it well and make it an integral part of the band or orchestra requires a tremendous amount of work and patience. The teacher whether a specialized one or band-leader teacher can develop good drummers through the same amount of attention given to other instruments, but so far as I know it can be done in no other way.

The "WHY" and "HOW" of SCHOOL RECORDINGS

JOSEF OSZUSCIK
De Funiak Springs, Florida

The "on the spot" recording is the device par excellence for evaluating and improving band, orchestra, sections, soloists and concerts, not to mention "teaching".

RECORDING machines are powerful tools in the hands of an efficient teacher. Since tone, intonation, et cetera, are the media in which the teacher must deal, it is necessary and apparent that one must use every conceivable means to enhance their value. The value of recording equipment as a part of school paraphernalia is recognized and encouraged as a stimulus for self-criticism, self-evaluation, and artistic improvement.

Some practical uses of recording equipment in an instrumental school music department are as follows:

(1) Full and sectional rehearsals of the band or orchestra may be recorded for immediate checking and criticism. Important passages, especially, may be recorded for evaluation.

(2) The progress of students working on solos or ensembles may be recorded at scheduled intervals, or even at an individual rehearsal a few measures at a time may be recorded for analysis.

(3) Tryouts for positions in the organization may be made by recording passages and playing them back for evaluation, resulting in an impartial chair seating.

(4) A piano accompaniment for any instrumental solo may be recorded to be used in the absence of the regular piano accompanist.

(5) Concerts may be recorded for a permanent record.

In order that the instructor and his students may gain most from the use of recording equipment, it is necessary that the machine meet certain fundamental requirements: (1) faithful reproduction, (2) simplicity of operation, (3) simplicity of servicing, and (4) sturdy construction.

Faithful reproduction is most important and is usually most difficult to obtain. The following critical elements need to be checked carefully: (1) microphone, (2) amplifier, (3) cutter (with disc recordings), (4) pick-up, (5) loudspeaker, (6) turntable, and (7) cutter feed-mechanism.

The Microphone

The microphone is the means of *harnessing sound energy*. We have, at the microphone, three kinds of energy to consider. First, there is sound energy which in the microphone creates mechanical energy, which in turn creates electrical energy by any one of three methods: (1) electro-static, in the case of the condenser microphone which creates an electrical current because of the variation in capacity of the microphone itself; (2) piezo-electric, in the case of the crystal microphone which creates electrical current because of the phenomenon of the vibrating salt crystal; and (3) electro-magnetic, in the case of the dynamic or velocity microphone which creates electrical energy because of the disturbance of a fixed magnetic field. The magnetic and the condenser microphones were the types most in use in the early days of development but today they are superseded in usage by the crystal microphone which is the cheapest all-round good microphone. Most standard recorders are built as crystal units to match crystal microphones but magnetic microphones can be used by having a coupling transformer to match their output impedance to the input impedance of the recording amplifier. The only advantage this arrangement has is the longer cable that can be used from the set to the microphone.

The condenser microphone, generally, is not used for recording because of its sensitivity to atmospheric and temperature conditions.

One will find that crystal microphones are available in hundreds of sizes, shapes, degrees of quality, and prices. A medium-priced one will serve adequately in the average rehearsal room.

The Amplifier

When the electrical currents are of sufficient magnitude, they are useful to us and can be measured or indicated by any one or all of three methods. (1) By connecting to the proper circuit of the amplifier, we can *hear* sound through a loudspeaker or telephone, which converts electrical energy into mechanical energy, which in turn creates sound energy. (2) We can *feel* sound by connecting a "recording head," which converts electrical currents into mechanical energy and either stores this on a rotating record or we feel it at the stylus point. (3) We can connect a "volume indicator" and *see* the mechanical counterpart of sound energy in the case of the "volume indicator" meter, or see it electronically in the case of the "electric eye" or cathode ray tube.

The amplifier in a recording system has only one actual function, that is, to magnify the intensity of the electrical current created by the microphone so that it can be put to useful work. The manner in which this is done is not important here. The needed output power is dependent entirely upon the kind of recording head used, but in no case should it be less than 4 watts, otherwise serious distortion will be introduced.

The Cutter

Briefly stated, there are two methods of cutting a record—the crystal and the magnetic. Much can be said on the controversy as to which is superior, but not in a few words. The design problems are quite different but resulting performance is the determin-

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ing factor. Both types have certain features in their favor but these features are impossible of analysis unless a specific model of each is considered in the discussion.

The *cutting stylus* is an important factor to consider. Generally, there are three types of recording styli: (1) the common steel stylus, (2) the metal alloy, or "stellite," and (3) the sapphire, either natural or synthetic. The steel stylus is the cheapest of the three and the sapphire, the most expensive.

The Pick-up

The reproduction of the recording should be of good enough fidelity that it does not impose limitations on the associated equipment. The reproducing stylus serves only one purpose, that of properly fitting the record groove. Both the recording and reproducing styli should be free to vibrate in a lateral direction.

The Turntable

The turntable must run at a predetermined and absolutely constant speed. The standard phonograph speed is 78.26 revolutions per minute, and the accepted standard transcription speed is $33\frac{1}{3}$ revolutions per minute. Three methods of driving the turntable are: (1) by an endless belt, (2) by direct gear-drive, and (3) by a friction drive on the outside or inside rim of a turntable. Each of the three methods has advantages and faults, but for our discussion, they are negligible. Uniform speed is the important factor.

The Cutter Feed-Mechanism

This is the device to insure absolute uniformity of groove spacing. Uniformity of speed and uniformly spaced grooves are prerequisites of good recording. The over-all response of the system should be from 30 to 9,000 vibrations per second, but a recorder cutting up to 5,000 or 6,000 vibrations per second is considered satisfactory according to present day requirements.

Modern recorders of today are being made as nearly "fool proof" as possible. All points have been considered by the engineers to make the operation of recording equipment simple. Very little needs to be said about the third fundamental, "sturdy construction." Practically all professional type recorders are of sturdy construction, perhaps with the exception of the "home" recorder type.

Rules for Recording

In the *Catalog of Recording Equipment,* published by Electro Sound Products, Inc., one will find ten essentials of good recording. Briefly, they are as follows:

1. Use good quality discs.
2. Set good quality cutting stylus in proper manner.
3. Test cutting depth before starting to record.
4. See that recorder is level.
5. Make these routine checks: (a) be sure sound impulse is reaching cutting head by feeling the vibrations at the cutting stylus point, (b) be sure cutting head mechanism is engaged to drive, and (c) be sure turntable is revolving at proper speed before cutting head is lowered to disc.
6. Have proper equipment for 33⅓ RPM cutting.
7. Check for desired effect when placing microphone.
8. Avoid excessive manipulation of volume control.
9. Use a light weight electrical pick-up for play-back of instantaneous recording.
10. Play back on the best equipment available.

Recording Discs

Various materials were once used for coating instantaneous discs, such as wax, celluloid, gellatin, aluminum, and other materials; but they were quickly replaced when a cellulose coating was discovered to be more suitable. This material varies in quality depending upon who manufactures it; therefore, to get best results, one should use the best recording disc available.

A good disc blank is made of an aluminum base coated with a compound made from a cellulose formula. The qualities of a good recording blank are: (1) It must not be affected by heat or cold and must remain in perfect condition at any temperature between 40° F. and 150° F. (5 to 65 degrees C.). (2) It must not be affected by changes in temperature or humidity after cutting and should be capable of storage anywhere if protected from dust. (3) It should be capable of safe shipment any distance for processing. (4) Surface noise due to contact between the disc and reproducing needle should be lower than the mechanical and electrical noises originating in commercial turntables and amplifiers.

For the best results in both quality of reproduction and playing life, instantaneous discs should be played upon modern electrical reproducers which exert a pressure of less than 2 ounces on the disc itself. It is possible to get as many as 1,000 useful replays from good quality instantaneous discs if care is used. The majority of the manufacturers of these discs advise the use of diamond or sapphire playing needles, or carefully shaped metal needles which should fit a standard 87.5 degree groove. A defective playing needle will damage the record permanently.

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• • •

JAN SIBELIUS

Jan Sibelius, one of the greatest living composers, celebrated his eighty-third birthday at his secluded Villa Ainole located a short distance north of Helsinki. The radio stations in his country did not forget him. They broadcast a special program in his honor, while the National Arts Foundation of New York sent him 83 boxes of Havanna cigars!

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Rafael Mendez

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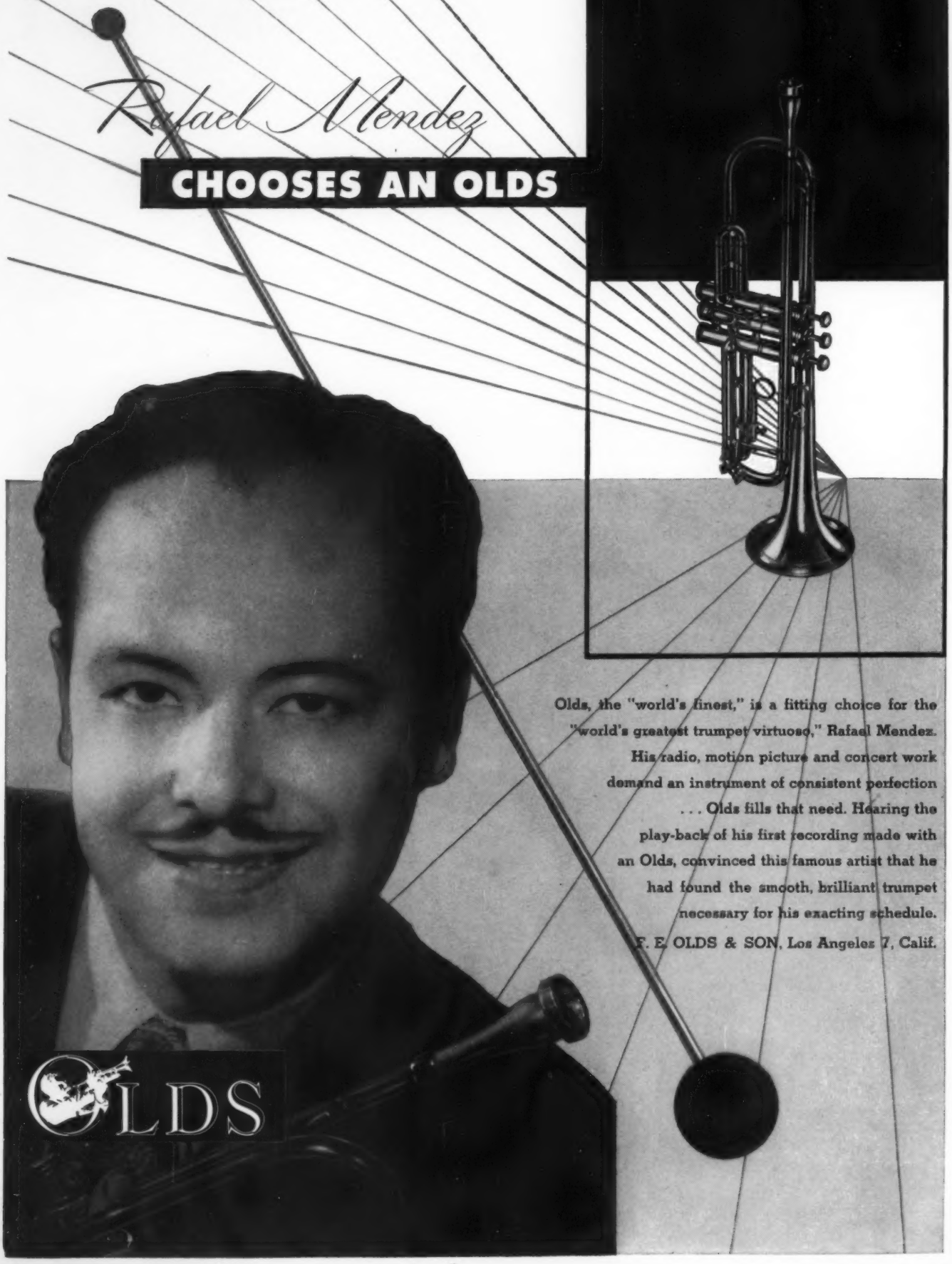

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OLDS

WERSEN GIVES THEM "THE LOOK"

"More bow, please. Let's put some life into that passage."

How many times have we heard that remark? Yet how often does a conductor follow through and bring to reality this very important essential of music?

Louis G. Wersen was talking to an all-state group recently at Urbana, Illinois, sponsored by the Illinois Music Educators Association and the University of Illinois, under the coordination of Paul Painter. Wersen is director of music education for the city of Philadelphia, and lately executive president of the NSBOVA.

"The average high school band plays with punch and vigor, while most school orchestras play with timidity, caution and hesitancy," Wersen said. "Perhaps the marching and outdoor activities of the band promote enthusiasm and bodily intensification, while the indoor activities of the orchestra result in a hothouse variety of colorless music production.

"Having had the privilege of watching many great symphony conductors and radio orchestra leaders, I have reached the conclusion that as a conductor you only get out of a group of players what you give. If it's a half-hearted apologetic attempt, that's what comes out of the orchestra. If it's unbridled vigor such as portrayed by Koussevitzky, Mitropoulos, Muench, and Bernstein, it's a hair raising, spine tingling experience.—Or the refinement of Bruno Walter, Eugene Ormandy, Pierre Monteux, brings repose, warmth, sheer beauty—or the flawless baton technique of Toscanini, Reiner, Szell, rewards you intellectually. When these conductors finish a rehearsal or concert, they are exhausted; they have given their best, and fine musical results have been accomplished. Yet most high school orchestra conductors finish the concert or rehearsal fresh as a daisy.

Like Director, Like Pupil

"What are some of the tell-tale signs of anemic leadership? Poor posture of players, lack of facial expression, dejected looks, drooping instruments, constricted bow movements in strings, breathy, sputtering tongue sounds in the winds, blurred rhythmic patterns in the percussion, hesitancy in reading new music, hurried exit of players from the rehearsal or concert. Yes, the players mirror the musicianship, enthusiasm, and philosophy of their mentor.

"If you are one of those school directors who decry the decline of school orchestras, the poor calibre of your present players, their lack of interest in music, look in the mirror, change that sour look to a smile, hitch up your belt, pull in the sagging midship, let your eyes reflect a new belief in your profession and let out a war whoop as the first announcement of a battle that is already half won."

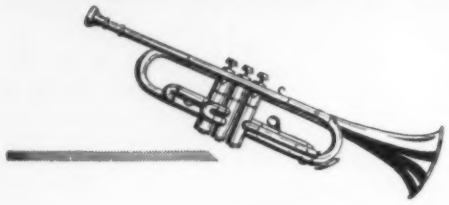
Idea DEPARTMENT

BUREAU OF BOWING

I suggest a bureau of four violinists, two violists, two cellists, and two contrabass players who would, for a reasonable fee, finger and bow first desk string parts of compositions (additional editing and marking for other desks could be done by the director and his principal players). Directors can inform this bureau of the degree of advancement of their groups. For the more difficult works, the bureau could merely copy (say) Chicago Symphony fingering. For the less demanding works and for string ensembles, their job would be harder!

The purpose of this proposal is twofold: (1) String groups play finely edited compositions *so* much better, and (2) directors of orchestras would be relieved of one of the most tedious parts of their business.—Kelvin Masson, Culver-Stockton College, Canton, Mo.

BRASS clinic



BERNARD FITZGERALD
University of Texas

TONE PRODUCTION
TEACHING PROCEDURE
PART II

THE first experiences of the beginning student in playing an instrument are of the utmost importance since basic attitudes and habits are firmly established in a brief period of time. It is advisable therefore, to guide the progress of the beginner so that the fundamental problems of technique and coordination are logically presented in a manner which will enable the student to achieve the desired musical result with the minimum amount of "trial and error" experience in the process.

It is essential for the student to come to the realization that a properly produced tone responds freely, with a minimum of effort, while forcing or straining to acquire the tone will prove detrimental to progress. Too frequently insufficient time is given to the initial stages of instruction, and the student is confronted with problems of coordination and range which should be postponed until tone can be produced freely and easily.

Unsuccessful efforts on the part of the student usually result in one or more of the following commonly observed errors: overblowing, tonguing too forcefully, uneven flow of the breath, stretching the lips in an extreme smiling position, failure to establish and maintain the correct position and tension of the embouchure.

It is advisable for the playing experience of the student to be limited to that which can be supervised by the teacher during the instrumental class or private lesson until the basic fundamentals of tone production are well established. Unsupervised practice at home during the initial phase of instruction is frequently a hindrance to progress since the student will often practice "mistakes" unknowingly. These errors soon become habitual and the student progresses more slowly since the teacher must emphasize the correction of the "practiced errors" before new problems are presented.

Lip Vibrations

Although some controversy still exists concerning the value of exercises in buzzing with the lips, it must be admitted that the lips vibrate when tone is produced on brass instruments. Since tone production and control depend to a great extent upon flexibility and control of the lip vibrations which are amplified by the instrument, it is suggested that some experience in learning to produce lip vibrations precede playing with the complete instrument.

The ability to produce a clear, steady buzzing sound with the mouthpiece will aid the beginner in obtaining a tone on the instrument. Varying degrees of success will be noted as far as individual students are concerned, for differences in adaptability and coordination will have a direct effect upon the results obtained. However, there is a definite correlation apparent between the ability to produce a clear buzz with the mouthpiece and the corresponding result obtained with the instrument. This buzzing sound is produced more clearly and efficiently on the mouthpieces of the cornet, trumpet and French horn because of the smaller dimensions of the cup and bore. The larger mouthpieces of the trombone, baritone, and tuba produce pitches at lower frequencies and it is more difficult to control and focus the sound in this register.

Buzzing on the Mouthpiece

Having assumed the proper position of the embouchure with the mouthpiece resting lightly on the lips, a steady stream of breath is released through the lips and mouthpiece to produce the buzzing sound. The breath should be released gently and steadily, even though the first several attempts may fail to produce a buzzing sound. It is recommended that the tongue not be employed to release the breath at the initial stage, in order to counteract the tendency to release the breath violently and thus increase the problem of controlling the lip tension and vibration.

If the student lacks sufficient flexibility to produce this response after several attempts, the wind pressure should be increased gradually to aid the process of starting the lip vibrations. The student will soon be aware of differences in lip tension in producing various pitches. This realization is essential to the development of aural sensitivity and discrimination with respect to pitch placement, since a high degree of accuracy must be acquired in determining the necessary lip tension for different pitches.

Proper balance and coordination of breath and lip vibration is a major factor in efficient tone production. Contrary to popular misconception, lip vibrations can be produced softly and with very little wind pressure. The vibrating tissue of the lips constitutes a delicate sound producing mechanism which can easily be unbalanced by the mismanagement of the breath. Lip buzzing with the mouthpiece should be accomplished without forcing or straining in any way, and care should be exercised to avoid excessive pressure of the mouthpiece against the lips since this restricts the lip vibrations.

Although the process of describing the procedure in buzzing with the

mouthpiece is both involved and prolonged, the student of average aptitude and ability should succeed in producing clear, steady, controlled vibrations with the mouthpiece rather quickly. Having acquired the control of several pitches within the range of a perfect fifth, tone production with the complete instrument should then follow. If possible, the experience with the mouthpiece buzz should include the production of the pitch which will be used as the first tone on the complete instrument.

The procedure outlined is opposed by some teachers on the grounds that a constriction of the throat muscles is likely to occur. However, the constriction and tension of the throat muscles is a condition very commonly encountered among both students and professional musicians; and, in the majority of instances, it is the result of faulty articulation or inadequate breath control.

First Tones with the Instrument

The first tones played on the instrument should be in a register in which the student can play with ease. Variances in the aptitude and ability of individuals will be indicated by the fact that some students will be able to produce high pitches quite easily, while others will only be able to obtain the lowest tones without difficulty.

The three steps in playing a tone are as follows: *Attack, Sustain,* and *Release.* These must of necessity follow consecutively without interruption, and the techniques must be mastered to the point that the sequence is practically an automatic response. The instructions for each step are as follows: ATTACK: Form the proper embouchure and mouthpiece placement. Place the tongue in position for the attack and release the breath into the instrument by quickly withdrawing the tongue downward as in pronouncing the syllable "too" or "tah." SUSTAIN: Embouchure and breath pressure should remain steady to control tone and intonation. The chin should remain pointed, and the corners of the mouth should remain closed so that air does not escape. RELEASE: Release the tone by stopping the breath without altering the position of the tongue, throat, or lips. As the tone is released the tongue should return to the position for the next attack.

Careful attention must be given to developing control of the basic fundamentals of *Breathing, Embouchure,* and *Articulation* without the complication of problems in rhythm, technique, and rapid extension of range. If sufficient time is devoted to this phase of study, the student will progress far more rapidly and will be spared the painfully difficult and confusing handicap involved in later unlearning incorrect playing habits which should have been avoided at the outset. The principal problems of the more advanced student are usually due to failure to develop correct habits and playing technique through a mastery of the fundamentals.

Although the *slow-but-sure* method demands a much greater concentration and patience on the part of both teacher and student, the beginner would do well to adopt the motto "Make Haste Slowly." From the very beginning, emphasis should be placed upon both tone quality and a constant and consistent development of pitch consciousness and discrimination. The failure of a large majority of instrumentalists to learn to listen as they learn to play constitutes one of the principal obstacles to artistic musical performance.

CREDIT FOR BAND?

A questionnaire was sent to a number of principals of Illinois high schools with enrollments of between 200 and 300. There were 28 responses from school administrators. Among the questions and replies were the following:

Should four academic subjects be carried if band is taken?

No, 3; yes, 13.

Should credit be given for band?

No, 4; yes, 18.

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BEAUTY AND THE BASS

Helen Perry ("Bull Fiddle Beauty") began in early childhood, was trained in high school, now top-flight professional.

HELEN PERRY, who was recently featured in *Life* Magazine as string bass virtuoso and movie actress, in private life is Mrs. Richard Perrissi. Her husband, Mr. Perissi, is a French horn player. They have a home near Glendale, California, and a son Gerry who is two years old.

The INSTRUMENTALIST thought its readers might like to know more about Helen's student career. Our letter, addressed to Helen, was detoured through her manager to her mother who writes as follows:

"Helen was born in Hanford, California, moving to Long Beach when she was three years old. She showed great interest in music and would listen to records by the hour, singing most of the popular tunes of that time.

"When she was eight years old, she started studying the piano and progressed so rapidly that she was able to give a recital at the age of ten. She entered junior high school at eleven. At this time she was encouraged to take up the string bass, and within two months she was playing in the school orchestra. She put in all of her spare time practicing either on the piano or the bass, and before long she was really showing great promise of being a very good bass player. All of her early training was under Fred Ohlendorf (Long Beach Schools).

"She played solos in all the music festivals and always got first rating. She also gave bass demonstrations in various places. She had first chair in the Western States Music Conference Junior High School Orchestra which was held in Los Angeles, and upon graduating from junior high school she was given a full scholarship to the National Music Camp at Interlochen, Michigan.

"Helen was fourteen when she entered high school and was active in all music activities. At fifteen she was auditioned by Leopold Stokowski and was admitted to the NYA orchestra that he organized in Los Angeles, and played with that group as long as it existed. During this time she had first chair in Peter Meremblum's Southern California Youth Orchestra.

"Helen graduated from high school in June of 1943 and got her first big radio show soon after. This was the Westinghouse show, with John Charles Thomas and Victor Young's orchestra. This show was on the air continuously for nearly three years.

"In September, 1943, she was auditioned by Alfred Wallenstein and was given fourth chair in the Los Angeles Philharmonic Orchestra, where she played for two years, being the first and only girl bass player ever to perform with that group.

"After two years she gave up this work and went into radio altogether, and she has continued in it ever since. During this last season she had three radio shows, two Texaco shows, one with Tony Martin and the other with Gordon McRae. She also had the Danny Thomas show.

"She does quite a lot of recording with Victor Young and his orchestra, has had parts in a dozen or more movies, and does modeling in her spare time. She has played under many famous conductors, including Arturo Toscanini."

LEEDS GETS CATALOG

Leeds Music Corporation has acquired, for a substantial consideration, the extensive Delkas catalog. The purchase carries with it the previously acquired Am-Rus catalog, the Sprague-Coleman catalog and the publishing rights to Joseph Schillinger's musical compositions. Leeds thus emerges as one of the major publishers of concert and educational, as well as popular music, with such composers as Milhaud, Prokofieff, Shostakovich, Khachaturian, Henry Cowell, and many others.

DARCY TO BOURNE

Captain Thomas F. Darcy, Jr., recently retired from the Bandmastership of the United States Army Band, Washington, D. C., has signed an exclusive contract with Bourne, Inc. Darcy is prominently known for his skill as composer, arranger, and for his knowledge of music protocol. In recognition of his contribution to military music, he has been listed in "Who's Who in America," "Who's Who in Music," "Who Knows and What," and the new "World Biography." He is now giving his attention to the needs of younger bands.

PEERY ADVANCED

Theodore Presser Company announces the promotion of Dr. Rob Roy Peery to additional executive responsibility. He now becomes editor of education and instruction publications. He had been musical editor of the company for 18 years.

CHICAGOLAND FESTIVAL

August 20 in Chicago's Soldiers' Field has been set as the date for the 20th annual Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc. More time is to be devoted to field activities this year, according to Philip Maxwell, director of the festival. General instrumental directors will include Capt. Howard Stube and Henry Weber. A. A. Harding, retired bandmaster of the University of Illinois, will conduct massed bands.

The festival is attended each summer by some 100,000 people, and nearly two million persons have witnessed the performances during the past 19 years. Marching bands, baton twirlers, and other spectacular field maneuvers are always features of the program.

Stop building apartments until school construction catches up with essential needs, said citizens of Prince Georges County (Md.), as they opposed erection of a de-luxe type of apartment dwelling before zoning authorities. . . .

A GOOD BUY

The "INSTRUMENTALIST ON PARADE" March is a good buy because it is a fine march and the proceeds from the sale thereof will help send some boy or girl to a summer music camp. Its composer, Joe Skornicka, is willing to give half of his royalty for this scholarship fund, and Harold Winkler, representing Boosey & Hawkes the publisher, announced that he would add to the fund, matching Mr. Skornicka's contribution dollar for dollar. We need more composers like Joe and more publishers like Harold.

VIOLA D'AMORE

During the 17th and 18th centuries, a number of musical instruments belonging to the violin family had sympathetic strings of fine wire stretched directly under and parallel to the gut strings with which they vibrated sympathetically, producing a silvery echo. Most popular was the viola d'amore for which many composers, including Bach, wrote special music and which was used occasionally by the Metropolitan Opera orchestra in New York as late as 1914.—From "Keep Up With the World" by Freling Foster in *Collier's*.

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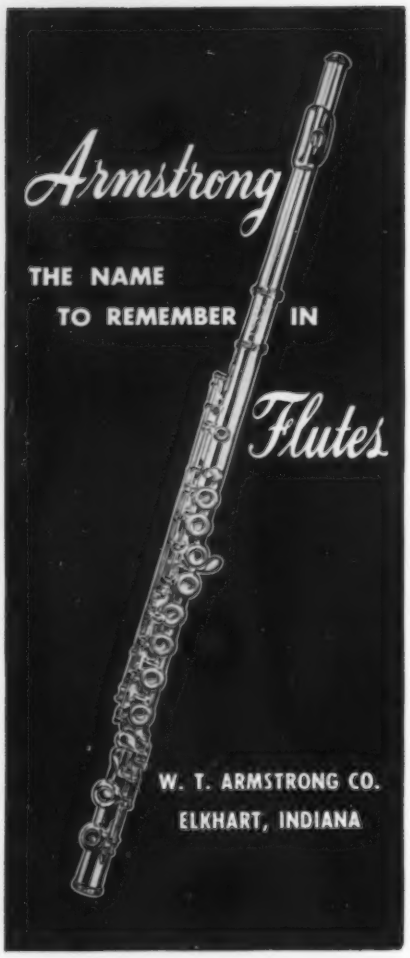

FLUTE FACTS

LAURENCE TAYLOR
Flutist, San Antonio Symphony

DID YOU KNOW THAT . . .

JOHN WUMMER, solo flutist of the New York Philharmonic Symphony, plays a *platinum* flute almost all the time? . . . There seems to be a good deal of misinformation concerning the platinum flute, and perhaps the following note on the subject may clarify this to some extent. For one thing, it has been said that platinum is too heavy a metal to be successful for a musical instrument. Wummer's flute is heavier than a silver or gold one, but not too heavy for him to play it regularly. The fact is that although platinum is very heavy, its density is so much greater than that of gold or silver that the tubing can be made extremely thin. This makes for a marvelously instantaneous response; the tone rings out immediately on the lighest attack. Edgar Varese, one of the extreme moderns among composers, now teaching modern composition at Columbia University, wrote the first composition expressly composed for the platinum flute, calling it "Density 2.1," in reference to the molecular density of platinum.

The *alto flute* is being used more and more in present day radio work? The tone is unusually dark and rich in the first two octaves, and is being heard with increasing frequency on the better type of light concert programs and in movie music backgrounds. The alto flute is actually more than 100 years old and is standard equipment for professional symphony orchestras, having been called for by such "serious" composers as Ravel, Stravinsky and others. It is a transposing instrument, being pitched in the key of G.

Many attempts were made, especially during the nineteenth century to construct a complete family of flutes, from treble to bass. There were a bass flute, an alto flute, our standard "C" flute, as well as E-flat, F and A-flat soprano flutes, the last of which approached very nearly the size of the piccolo. The only members of the flute family which survived as "successful" were the alto flute, the standard "C" flute and the piccolo. The others are no longer regularly made today, although one of our well-known American flute-makers made an E-flat soprano flute, in sterling silver—full Boehm system, as late as 1930.

SAN ANTONIO SYMPHONY FLUTE SECTION

Left to right, Laurence Taylor, solo piccolo-3rd flute; Thomas Curran, 2nd flute; and Donald Macdonald, solo flute, play a Kuhlau Trio for Three Flutes at one of the orchestra's Youth Concerts. It is interesting to note that two of the three use the low B-natural foot-joint.

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College Band Directors

PRESIDENT'S MESSAGE

DECLARATION OF PRINCIPLES

ALVIN R. EDGAR
Iowa State College, Ames

AS PRESIDENT of the College Band Directors National Association, I am very happy to have the opportunity of contacting the readers of The INSTRUMENTALIST to acquaint you with our organization. We are a rapidly maturing "infant"—seven years of age. We held our first organizational meeting at the Congress Hotel in Chicago in December 1941 with William Revelli presiding and serving as our first president through the war years. Succeeding presidents have been Gerald R. Prescott, Mark Hindsley and Ray Dvorak.

Our attendance runs at the one hundred mark at our annual conventions which are always held the weekend before Christmas at the Congress Hotel in Chicago. The unique feature of these conventions is the fact that they have been devoted entirely to the business of studying the problems and objectives of the college and university bands with all sessions limited to the membership only. Of noteworthy interest is the Declaration of Principles as compiled in our session in December 1946. The members of the CBDNA are dedicated to furthering the band programs and activities in the colleges and universities toward these aims as stated in the Declaration.

Of paramount importance is the fact that we feel that any reader of The INSTRUMENTALIST shares a common interest and zeal for the very thing we are working toward in the CBDNA. The composing of original music for the concert band, studying effective instrumentation, improvement of instruments by the manufacturer, securing of public support and interest in band music—these and many other things are the problems with which our organization is concerned and in which you too, are interested. During the months of the coming year, we are expecting to contact you further through the medium of The INSTRUMENTALIST.

DECLARATION OF PRINCIPLES

WE AFFIRM our faith in and our devotion to the College Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution, and its art.

TO ITS MEMBERS the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation, and in general citizenship.

TO ITS INSTITUTION the College Band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of musical culture and entertainment, and for the enhancement of institutional spirit and character.

TO MUSIC as an art and a profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effort within the band's own immediate sphere, by leadership and sponsorship in the secondary school music program, and by cooperation with all other agencies pursuing similar musical goals.

TO THESE ENDS, we the members of this Conference, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.

—Done in session, Chicago, Ill.
December 20, 1946

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NATIONAL BAND CLINIC OF THE AIR

A CHALLENGE TO BANDMASTERS

FRANK SIMON
Middletown, Ohio

THE "National Band Clinic of the Air" will be broadcast for a series of four trial programs beginning March 20, 2:00 to 2:30 E.S.T., over most of the stations of the Mutual Broadcasting System, according to present plans.

The program will be strictly educational and free from commercialism of any sort. A 65-piece band will be presented, made up of all star players.

Dr. A. A. Harding, Carlton Stewart, Dr. Earl Irons, Dr. Claude Rosenberry and myself constitute the present officers of the "National Band Clinic of the Air, Inc.," which is a strictly non-profit organization. Whether or not these broadcasts remain only as a trial, or bloom forth as a permanent weekly inspiration to school bands the country over, depends upon the response of the school bandmasters, their bands, and friends.

"Why throw this responsibility in our laps," many might say. I can best answer that question by looking back about three years ago when I was the guest conductor of a progressive State Bandmaster's Clinic. I was approached by a representative group of school bandmasters who expressed their regrets that no longer, since the days my former professional band was heard on the networks, could good professional bands, playing the type of music of help and inspiration to them, be heard on the air. Their spokesman made a startling proposal—"Why can't the school bands themselves get solidly behind such a movement? We'd be the ones to benefit most, and collectively our resources are anything but small." Yes, it was school bandmasters themselves who sowed the seed that has been growing and growing in my mind until today, after arduous efforts, countless disappointments, have I found sympathetic ears among officials of a great broadcasting company

who are willing to help back my faith in the school bands of America and are arranging the four trial broadcasts before mentioned.

I have talked to at least thirty state band organizations who have showered great enthusiasm on my plan, far beyond my expectations—in fact, without such encouragement I'm afraid I would have given up the idea months ago. Then at a convention of the American Bandmaster's Association, not only was the plan endorsed, but a resolution passed giving the full support and enthusiasm of this group of leading American bandmasters.

All that is now needed is the "proof of the pudding"—in other words, when this great band goes on the air there needs be such resounding enthusiasm and genuine support from the Atlantic to the Pacific and from the Gulf to the Canadian border from school bands and their friends everywhere, that the broadcasting officials who have gone along with me in their faith that a great sixty-five piece band belongs on the networks, will be able to join with me in justifying the permanence of such a project.

EDUCATIONAL FILMS

"How We Write Music," 18 min.; 16 mm.; sound; B & W; rental, $2.00; sale, $75.00, less 10% to schools.

The authors of this 1948 release are Frank W. Hill and Roland Searight. Produced by Bureau of Visual Instruction, Extension Division, University of Iowa, Iowa City. Teacher's guide available.

The theory of music is presented in animation, tonal perception, and "seeing sound." Audience participation is arranged for by a spot to clap, sing a scale, and sing a melody, and in the fine "Your Song by You" sequence. Film includes animation of simple harmony — scale, chords, time-meter, melody, rhythm—presented in an easy-to-follow sequence.

Instrumental teachers should find the film extremely useful as (1) a finding or survey film to be followed with testing on the fundamentals of music, (2) education in the basic fundamentals of good instrumental technic, and (3) inspiration to performers in seeing and hearing music made and played.

For the junior high level, the shots of the string quartet, the various sections, and the full orchestra, should be interesting and valuable as incentive and promotion. —E.S.

"Rehearsal;" 22 min.; 16 mm.; sound; B & W; Free.

This film is well arranged, with good filming and sound-track. One commercial together with the company's name is not unwelcome or out of place.

Characters: Donald Voorhees, Director, and Bell Telephone Orchestra; starring Ezio Pinza, bass, and Blanche Thebom, soprano. Music presented: "Bartered Bride Overture," Orchestra; "Samson and Delilah," Thebom; "Don Giovanni," Mozart, duet, Thebom and Pinza; "The Hunter's Horn," (Le Cor), Pinza.

The filming is good, with informal shots of the rehearsal hour merging into full "On the Air" sequence. The performance of director, orchestra, and soloists is inspiring and professional. The instrumental work of the orchestra in spot announcement buildups, in accompanying and in individual passages, such as the French horn playing during Pinza's singing of "Le Cor," should be a real inspiration and education to members of school orchestras and bands.—E.S.

Many years ago one of John Philip Sousa's soloists was the fleugelhorn player, Franz Hell. One morning while on tour with his band, Mr. Sousa came down to breakfast in the hotel. As he entered the dining room, he saw Franz Hell striding to and fro in a towering rage. "Why, Franz," asked the bandmaster, "what on earth is the matter with you?" "Ach, Mr. Sousa," replied the angry artist, "this here newspaper says that, if I, Franz Hell, ever have any children, I should name them 'What The' and 'Go to'."—Curtis H. Larkin, Long Branch, N. J.

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BAND AND ORCHESTRA VALUES CONTRASTED

Approach, appeal and problems differ. One does not replace the other.

J. OSCAR RIEHL
Coalinga, California

THE steady decline of the orchestra has posed the most vexing problem facing the modern music educator. The band has experienced a growth which was in some cases a sensational rise in popularity at the expense of the orchestra. The reasons for this situation are many and are tangible; but what to do about it is the problem.

Since both organizations depend upon people for their existence, we can best decide what has happened by studying the high school students themselves. Teen age youth is highly emotional, and is gregarious. Fads often sweep the school, the community, and even the nation with a rapidity that amazes the adult population. Hair cuts, oddities in dress, and "hot rods," to name a few, illustrate this point. Anything that attracts attention and is colorful greatly appeals to modern high school students.

It is not surprising that the high school band, with its gay, rhythmic music, snappy precision, bright uniforms, shapely majorettes, and the attitude of "going somewhere," appeals to young people. The quick development in playing ability makes the band the logical "outfit to get into." Public demand and *administrative pressure* usually delegate the band to the position of public relations agent, and chief source of school ballyhoo.

All is not Gold . . .

Toward the end of the football season, and again at the close of the spring parade epidemic, it sometimes becomes apparent that the band and its emotional appeal is a doubtful factor in the health of its members. At these times many students grow extremely tired of marching; they are apathetic, and seem thoroughly satiated with the mob hullabaloo. They are eager to get inside, where the quiet, non-pressure atmosphere, and the good music combine to relax their jaded nerves.

The band personnel is made up of a polyglot of pupils, ranging from scholarship winners to social misfits, who have been placed alternately in and removed from every class in school until they wind up in the band. No other class has such a variety of talent, or such a lack of it. The tonality of the band is such that a few good players can carry a performance to a successful climax, despite the presence of a goodly share of bench warmers. This is a fortunate thing, as these misfits do seem to get a sense of being a part of the scene, which they get nowhere else in school.

The high school orchestra is an entirely different problem. The band might be likened to a lusty, rollicking, devil-may-care type of individual who gets places by force and personality. The orchestra, on the other hand, is a poised, suave, and gracious gentleman, who gets just as far by exercising charm, intellect, and finesse. To illustrate this point, it has been noticed many times that a lad who is wildly exuberant, and the subject of much disciplinary action, suddenly calms down and become well-behaved in the orchestra. The general outlook and spirit are completely different in the two organizations.

The orchestra develops more slowly than the band, and is often on a higher musical plane. Instead of marching, which many school violinists see as nothing more than physical education with a horn, the orchestra is rehearsing "good" music. Many orchestral players dislike the semi-military element of marching, with its delegation of authority to the drum major.

Radio programs featuring great symphonies tend to set a high standard of performance for high school orchestras to strive to maintain. Many boys think it is "sissy" to play in the orchestra, and they do not hesitate to talk this up to prospective beginners. Both of these influences are discouraging, but the literature for orchestra is the best music has to offer. This becomes a great social contributor to listener and player alike.

For Greater Variety

The wide variety of tonal color that is present in the orchestra makes every selection played a new and thrilling experience. The stressing of tone and melody, with all the dynamic shading from real pianissimo to fortissimo, gives great aesthetic value to the music; far greater than anything that the band has to offer in a like vein.

The present trend toward class string instruction, with attendant shortcuts and emphasis on melodic learning, will be far-reaching in revitalizing the orchestra. The subsequent large body of string players will produce many outstanding performers, who will demand a group outlet for their talent. While such a movement is of the greatest importance, the orchestra will continue to be secondary to the band until the time comes when students realize that they can get as much from orchestral playing as they now get from the band.

The small nucleus of players who prefer orchestra to band, by reasons of temperament and instrument, must be carefully nurtured and augmented by a positive program of accomplish-

ment and stimulation. The administration must be enlisted to aid by clearing the orchestra period of required subjects, and by granting full credit for participation. It goes without saying that the director must be well-trained, and an enthusiastic supporter of the organization.

Once the orchestra is on its way, its worth must be proved to the players, the student body, and the community. School plays, assemblies, and concerts done in the best symphonic style, replete with formal dress, soloists, and printed programs, are a few of the possible opportunities to establish the orchestra as a permanent, performing organization.

Exchange concerts with schools in neighboring cities, and participation in musical festivals give the orchestra needed prestige in the eyes of students. It is often pointed out, by pupils, that the band takes the trips while the orchestra slaves at home. An active program of parties, picnics, and joint performances using both band and orchestra tend to knit the two organizations into a music department.

Both Types Essential

All players should have experience in both band and orchestra, if they are to decide which has the greater worth to them. Both have social and educational value, and both give free rein to the emotions. Development in creative powers is available, and traits of character and personality can be climaxed in both. Orchestral music is usually the better music, but the band plays more music.

The band wears uniforms and performs often; the orchestra is seldom before the public, and always in formal dress. The band stresses rhythm, the orchestra melody. The band appeals to the surface emotions, the orchestra to the intellect and the aesthetic. Band and orchestra go together like ham and eggs, but like ham and eggs they each have a separate identity. To say one is better than the other is a fallacy. The individual has to decide which gives him the greater satisfaction, judging from his experience in both organizations.

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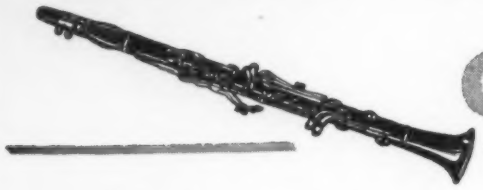

CLARINET MOUTHPIECES and TUNING PROBLEMS

GEORGE E. WALN
Oberlin Conservatory

DURING the past few months there have accumulated on my desk, a series of practical questions pertaining to the woodwinds, which have come from readers of this column. Although I have attempted to answer each of them directly, the aim here is to restate the answers to the two questions most frequently asked in the hope that this column may serve other directors and players.

Clarinet Mouthpieces

By far the most frequently asked query pertains to the mouthpieces. Clarinetists recognize that the mouthpiece and reed are the heart and soul of the clarinet. These two items govern to a great extent the type of tone and the ease of playing. Clarinetists further recognize the fact that the mouthpiece and reed which come on a new or used instrument are frequently inferior. Inasmuch as the mouthpiece and reed are comparatively inexpensive items, there should be real effort on the part of the director or teacher to assist the student in securing the proper replacement. I know of no way to select a mouthpiece except through trial.

To tell you that I use the Buffet mouthpiece which came with my instrument and that the facing on it is medium open at the tip and the lay medium-long, is of little value to you. Furthermore, the mere refacing of a mouthpiece to a specified length and opening does not insure proper playing ease. The size and shape of the inside dimensions of the mouthpiece —the bore and throat—play a vital part in the blowing and tuning. This statement implies that the player must have a mouthpiece of proper dimensions if he expects to have it refaced to match the fine playing qualities of his favorite mouthpiece of the past. The clarinetist or director should make contact with his music store, dealer, or an expert repairman who will allow him to try various "lays" and various brands.

It is true that every mouthpiece will likely require a different reed, but all too often the player will be discouraged by trying both a new reed and a new mouthpiece at the same time. When I want to try a mouthpiece, I make sure that the reed is a good one. It is then easy to detect whether a firmer or weaker reed is needed with this particular "lay."

Few clarinetists and saxophonists give any thought to the amount of mouthpiece placed in the mouth (commonly called the bite). For the short facing (French) the lips should rest very close to the beginning of the bevel. This permits the use of the full vibrating stroke of the reed. This explains how some players get a bigger tone from medium lays than others who use a longer open facing with little in the mouth.

Length of Lay and Bite

We might conclude, therefore, that the thing to avoid is the use of a long bite on the long lay and a short bite on the short lay. The satisfactory mouthpiece is one which with the proper reed will offer resistance to the player's breath, and yet will speak freely and crisply. The low (chalumeau) register must come out rich and big without a metallic buzz. A reed which is too firm often causes the unpleasant empty buzz when playing pianissimo.

Rod rubber is generally preferred by players as the material for a good mouthpiece, although we cannot deny that the crystal mouthpiece is more permanent from the standpoint of freedom from warping. Any hard rubber mouthpiece, if laid face down exposed to hot sunlight passing through a window glass, will in an hour's time, have the facing warped beyond usage.

For the instrumental director who is not a clarinetist, I offer my sympathy when it comes to selecting mouthpieces. Perhaps the aid of an outside clarinetist should be solicited. The other alternative is to spend a summer studying the instrument with a reputable teacher. Through this means you will be able to judge a good mouthpiece for yourself. I think there is a great deal to be said for the plan of using the same type and facing on a mouthpiece for the entire clarinet section in your band. There can be a threefold advantage from such a plan: (1) greater likeness of tone quality and blending; (2) better tuning; (3) greater ease in the selection of reeds.

Tuning the Clarinets

The plan used by so many band leaders of sounding the concert "B♭" for their tuning will not prove satisfactory with younger players. Only the experienced player who knows the tuning characteristics of the entire range of his clarinet will be able and satisfied to tune upon one tone. Quite often the "C" (third space) is sharp on the clarinet and frequently the throat tones—open g, g♯, a, and b♭—will sound sharp, even though the tuning "C" will sound approximately right when sounded "en masse." Another danger spot in the register lies around low c, b, a. These tones are likely to sound sharp.

Usually the metal clarinet is made to a pitch considerably above "A-440" with the barrel pushed all the way in. This is purposely done to allow the pitch to be brought up to standard when the clarinet is very cold. If the barrel remains in this position, the "over all" pitch level will soon be too

sharp and the throat tones, which are most affected, being close to the barrel, will be *much* too sharp. Likewise, high "C" will be too sharp. Therefore it becomes necessary, as a general practice, for the player of the metal clarinet to "pull" the barrel in tuning. Often he will need to pull as much as one-fourth of an inch to make the tuning correct. If the young player seems to hit the proper pitch level without pulling at the barrel I would have some doubt about the correctness of his embouchure—about his ability to lift the pitch up to where it should be to gain the proper tone quality. With the usual high grade wooden or ebonite clarinet, the normal tuning procedure is to pull enough at the barrel to put open "G" into tune. This will generally place the high "C" at the proper pitch level. If the lower tones are still sharp after the G is tuned, one can usually help the complete range by pulling a bit at the middle joint. All too often these accurate checks for pitch are overlooked in a large group at the cost of cloudy intonation in the section. In the small ensemble bad intonation is so glaringly conspicuous that each player soon becomes sensitive to the ways and means for improving it.

Perhaps it might be said that in the band, even though the clarinet section does a careful job of tuning, the players find themselves sounding flat in the places where the brasswinds and flutes are playing loudly. The common tendency for the brasswinds and flutes is to sharpen when making a crescendo while the opposite is true for the clarinets.

It might have been said under the heading of mouthpieces that clarinet mouthpieces vary greatly in their effect upon the pitch level of an instrument. The real solution to the problem of faulty intonation is to develop in the player a sensitive ear and the will to listen carefully to himself in relation to his fellow players.

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Basic Techniques for Wind Players

The "big four" of competent performance

IRVING CHEYETTE
Syracuse University, New York

THERE are four fundamental techniques underlying the performance of wind instruments, namely (1) breath control, (2) embouchure, (3) articulation, (4) fingering. Mastery of these techniques on a wind instrument involves an ability to gain control over these fundamentals.

Breath Control

The wind instruments require the same type of development of lung capacity and control of diaphragm as found in singing. Tone production is dependent first and foremost upon the ability to maintain a solid flow of air into the instrument. Without such control of breath, tone is not only impaired, but jerky and off pitch. Therefore, one of the first requirements in teaching a group of beginners to play wind instruments is to develop within them the ability to sustain tone on an instrument.

Suggested exercises are whistling on the pitch to be produced on the instrument, and blowing of sustained tones in varied dynamic ranges and on various pitches. Another important factor in breath control is good posture for performers. The lungs, which are the bellows producing the tone, must be kept properly inflated so as to enable the performer to produce the proper pitch and the proper shading. Poor playing posture impairs performance.

Another device is to hold a timing contest, with each performer inhaling deeply, then exhaling, then inhaling a normal breath, and at a prearranged signal from the instructor attacking the tone and sustaining it as time is measured with a stop watch or second hand. Students enjoy measuring their rate of improvement.

Embouchure

This refers to the development of the musculature in the lips and cheeks. Proper intonation is impossible with a weak embouchure. The problems of embouchure differ for each family of wind instruments as well as for each instrument to some extent. Thus, on the flute, as well as with the brass instruments, the lips serve as the controlling medium producing the tone in the instrument. The lips must be kept as flexible as a reed, and the muscles must never tense so as to become inflexible. This involves the ability to gain control over the musculature of the cheeks and the lower and upper jaws, so as to permit the free play of the lips. There is considerable controversy in this area of performance, but many fine professionals recommend that in brass instruments, the higher tones be produced not through the tension of the lip muscles, but rather through a more rapid vibration of the lips accompanied by a quicker expulsion of the breath into the instrument. Any pressure of the mouthpiece should be against the lower jaw approximately opposite where the teeth join the gum in the mouth.

Exercises for developing the embouchure on the flute would be octave studies in chromatics jumping from register to register on one breath. This particular exercise is known as the "extension" exercise, since it involves the protrusion of the lower jaw as the performer leaps from the lower to the higher register of the flute.

On the clarinet, the best exercises again are octave studies. These are particularly valuable on this instrument because the lower tones in the chalumeau register are fairly easy to play in tune, and serve to check the intonation of the performer when he leaps the octave into the middle register. Usually, with beginners, this middle register is noticeably out of tune because the pipe length of the instrument is shorter, and because it takes more lip pressure against the reed to produce the tone. (Note please that it is octave studies and not twelfths that are recommended).

On brass instruments, the exercises recommended to develop embouchure are the overtone series. Walter Smith has written an entire method based entirely on the mastery of the overtone series for lip flexibility. The use of the tongue is advocated by Ernest Williams for producing higher tones on brass instruments, since the cavity formed in the mouth actually begins the resonation of the tone and sets the embouchure simultaneously. Thus, for the higher tones, the tongue should be in approximately the position it assumes when producing the diphthong "eu," with the tip of the tongue behind the lower teeth.

From the point of view of interest, the instructor will probably find that bugle calls from the boy scout or army manuals provide the best type of material for developing embouchure, these to be played on each combination of valves or trombone positions. In addition, these bugle calls may also be used for parade routines interpolated between band numbers, with trumpets and cornets providing soprano bugles, and trombones and baritones serving as tenor bugles.

Articulation

This is commonly referred to as "tonguing," or the subdivision of the sustained tone into rhythmic patterns. It involves the release of air into the instrument by drawing the tongue sharply back from the opening by the lips and teeth at the mouthpiece of the instrument. For staccato tonguing, the tongue is further forward so that breath is expelled with an explosive "tu" sound, whereas, for legato tongu-

ing, the breath is expelled with the tongue further back from the teeth, producing a "du" sound. The tongue must act like the fang of a snake. Its movements must be made as rapidly as possible so that the tone is simultaneous with its action.

There are as many types of articulation as there are rhythmic patterns, but most rhythmic patterns are combinations of single, double or triple tonguing, with modern composers calling occasionally for flutter tonguing, produced by trilling an "r" sound with the tip of the tongue.

Exercises recommended vary with the instrument, but it is advisable to practice varying rhythmic patterns played in scale forms, chromatic passages, chord forms. These forms should be memorized so that they may be used by the learner as a means for developing digital dexterity as well as articulations. The study of scales, chords and chromatics can be greatly enhanced musically by introducing studies in varied articulations and dynamics.

Fingering

The problem of fingering in the woodwind instruments is greatly simplified through the study of the clarinet. The low, or chalumeau register of this instrument is comparable to the fingering of the bassoon, and the middle, or clarion register acquaints one with the fingering for flute, oboe, saxophone, English horn, and other treble clef woodwinds. For this reason, one might recommend this instrument as the basic instrument for the woodwind family. Of course there are occasional variations of the fingering for each of the instruments mentioned, but these can be quickly discovered.

The fingering of the clarinet appears quite involved because it overblows a twelfth. However, the teaching of fingering can be greatly simplified by teaching the chalumeau register first, and then, using two staves, show the relationship in fingering between the notes played in the clarion and the notes in the chalumeau register, with the throat tones from f♯ to b♭ serving as the bridge between the two. Thus the preliminary study in teaching beginners on these instruments to cross register would consist of exercises jumping the interval of the twelfth.

The fingering of the flute is quite simple since it overblows the octave, reproducing with the same fingering the tones from the first octave, or fundamentals, in the second octave of its range. The third octave involves the use of cross fingering, for the third partials, which is not too difficult to master. The flute is one of the most perfect musical instruments because the color and quality of its tone are almost the same throughout its range. Exercises recommended for mastery of fingering are the chromatic scale for the full range of the instrument; segmentation of the chromatic

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scale taking passages of four to eight tones ascending and descending; diatonic scales both major and minor in what are known as the "Heller" forms, i.e., beginning the scale on a different scale step after each repetition, both ascending and descending. Most teachers advocate the memorization of all scale, chord and arpeggio forms in all keys, since much of the music composed up to the present consists primarily of melodies made up from these forms. This is also a great aid to good sight reading since the student learns to recognize tonal groups in scale or chord forms, and the fingerings have been thoroughly mastered to run these passages rapidly and almost automatically in a learned reflex.

According to some of the outstanding brass instrument performers, the trombone is the most perfect brass instrument, since the player can control pitch to the finest degree. This cannot be done on the other brass instruments, since they are dependent upon valve combinations adjusted in tune only within the perfect fifth of the second and third partials of the overtone series. For this reason, the student studying the trombone must have an unusually fine sense of pitch so as to be able to alter slide lengths to keep in tune. The slide positions are best taught from the overtone series, rather than chromatically, and diatonic scale forms are recommended before chromatic forms are introduced. The development of the embouchure actually controls the mastery of the upper tones, for these cannot be played until the muscles are fully developed to sustain tone in the upper register.

Therefore, embouchure development must precede the mastery of slide positions in the upper register. In addition, fingering can be taught through the overtone series, acquainting the student with duplicate fingerings (positions), although some adjustment has to be made in the upper range of the instrument in order to correct intonation.

Complete Mastery

Any course of training for wind instrument players must take into account all four of the fundamentals outlined in this article, and much of this work can be done by the student without notation. They are the constituents which make up the techniques for mastery of performance, which is only as good as the weakest of its parts. In this manner, we can understand the necessity for developing an adequate technique, which Mursell defines as "the perfect coordination between an individual and his instrument." This will lead to growth in technical skill in order to perform music of increasing difficulty.

It is well to remember that no performer can interpret the composer's intention unless he is equipped with the technical requirements called for by the score which the composer created. The expressive elements are controlled by the technical demands as well as by the emotional feeling, and no amount of emotion will produce a beautiful tone without the support of technical mastery.

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WHEN IS A BARITONE A *EUPHONIUM?*

Virtuoso explains difference, also use of *fourth* valve.

HAROLD BRASCH
Recording Artist, and Soloist
with U. S. Navy Band

IS THERE a difference between the baritone and the euphonium? An old-timer recently answered this question by "I'm old-fashioned! I like to call my instrument a baritone horn." This old-timer was a bit upset when he was shown a Victor recording, "Song to the Evening Star," played by Simone Mantia, which was dated 1904, but labeled *euphonium* solo.

Some people believe it is the extra bell that transforms the baritone into the euphonium, while others think it is the addition of a fourth valve that makes the difference in nomenclature. Actually, it is the bore of the tubing that settles this question. The euphonium has a larger bore than the baritone, and it is this larger bore that produces the euphonius timbre and that definitely favors the lower tones of its range.

In the brass bands of Europe, especially in England, both instruments are used and usually a different part is written for each. Actually six different models are available in Europe: alto, tenorhorn, baritone, euphonium, E♭ and B♭ bass; each of these is successively larger. Since the American instrument is a cross between the English baritone and euphonium, it is permissible to use either name for these baritone-euphoniums.

Correcting Intonation

In the United States there are few four-valve baritones in use; and of those who do use a four-valve instrument, few know the real function of the added tubing. Some consider its sole use the extension of the range below E (below the bass clef). When it is used for this purpose, it loses its most effective function, namely, improving intonation and facilitating the fingering of certain note combinations.

It is unfortunate that this gorgeous brass instrument is so neglected by band directors and most manufacturers. Cornets and trumpets are built and played so that the third valve shank (sometimes even that of the first valve) can be moved with the fingers of the left hand to improve the intonation of some of the tones; but with the usual three-valve baritone-euphonium this is an impossibility. The trombonist, hearing a sharp tone, merely pushes the slide out a little farther. The French horn player can readily change the pitch of any tone with his right hand, but the baritone player is forced to make most of his adjustments with the lip. Only too often this adjustment is not sufficient because it is difficult to achieve. Certainly, something should be done for the baritone—one of the finest solo-brass instruments of all.

The first thing every band director should know is the exact function of the fourth valve, so that he may order such instruments for his own band; or, if he can afford it, to buy the even more desirable three-valve compensating baritone or four-valve compensating euphonium, which automatically make the desired intonation adjustments.

Function of Fourth Valve

One of the functions of the fourth valve is to extend the lowest range of the instrument as illustrated in Example 1. The scale there is very untrue, and since all the tubing is being utilized for the low C, the B is an impossibility.

Most readers are well acquainted with the fact that the first two half-steps immediately above the lowest open (B♭) tone (B and C) are noticeably sharp when played 1-2-3 and 1-3 respectively. Because the fourth valve slide can be tuned to give slightly more tubing than the sum of the tubing of valves one and three, it can be seen that the fourth valve should *always* be used as illustrated.

Harold Thomas Brasch, before going to Washington, played with the UCLA band, and the Long Beach (Calif.) Municipal and American Legion bands. His collection of wind records, the largest in existence is so extensive that the Library of Congress has tried to acquire it. Many are museum numbers dating back as far as 1896, and include discs by Herbert L. Clarke, Arthur Pryor, Herman Bellstedt, Simone Mantia, and other celebrities; also the bands of Victor Herbert, Conway, Creatore, Sousa, Pryor, and many others.

It can be discerned from examples 2, 3, and 4 that the tempi and strong and weak parts of the measure and of the beat, may alter the choice of fingering used (in rapid passages intonational discrepancies are not as noticeable as in sustained ones, similarly it is more important that an accented note be in tune than one which is not). Regardless, the prime importance of the fourth valve is to attain the low C and B perfectly in tune.

As for the D (below middle C) the third valve is preferred to the fingering 1-2. To some experienced baritone players the use of the third and fourth valves may produce too much lowering of pitch temporarily. This is due to the fact that the good baritone player of the common three-valved instrument instinctively "lips" down these notes. Thus if he continues to do so when using the fingering given above with the third and fourth valve, he might erroneously think that this is a fault of the instrument. If this player will play up from the low Bb and use the same embouchure (without trying to "lip" the

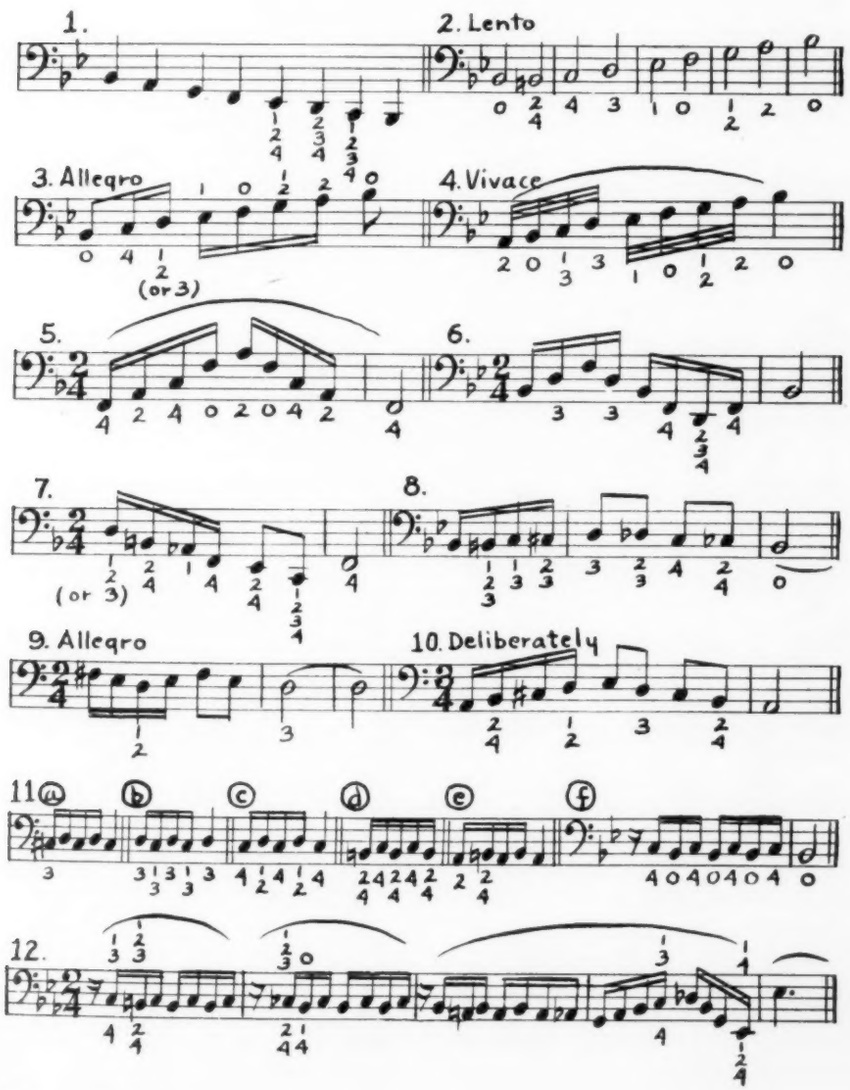
tones down) for the next four higher chromatic tones, B, C, C♯, and D, he will discover that the pitch will sound true. The result is easier on the lips and more soothing to the ears for tone, and for intonation!

A number of practical examples are given here, showing the use of valves three and four.

Examples 5 to 11 show underlying functions of the third and the fourth valves. A careful study of these examples will be very helpful in deciding when these two valves should be used in other passages. In general, the usual fingerings used with the three-valved baritone are of course used; but because the ordinary baritone has such marked deficiences, its value is lessened considerably.

Try No. 12 (March and Processional of Bacchus by Delibes) with the upper fingering, then try the simpler fingering below and note the improved intonation!

(The low B♭ with 1-4 is recommended only for the passage in No. 12.)

The baritone or euphonium has been a nearly-forgotten instrument, at least when we consider the importance of the great bands of yesteryear. Today, there are fewer professional jobs for baritone players; and this means, unfortunately, fewer fine performers. With fewer baritone players of professional caliber, there is less expert information and practical knowledge available concerning the instrument, and a dearth of fine music written especially for this instrument. Its usefulness to the military band cannot be overestimated. Within a four minute composition the baritone may double the bass part, be in unison with any instrument having the melody, join in the harmony of inner parts, sing out a countermelody, or finally assume its real eminence as a solo instrument in its own right.

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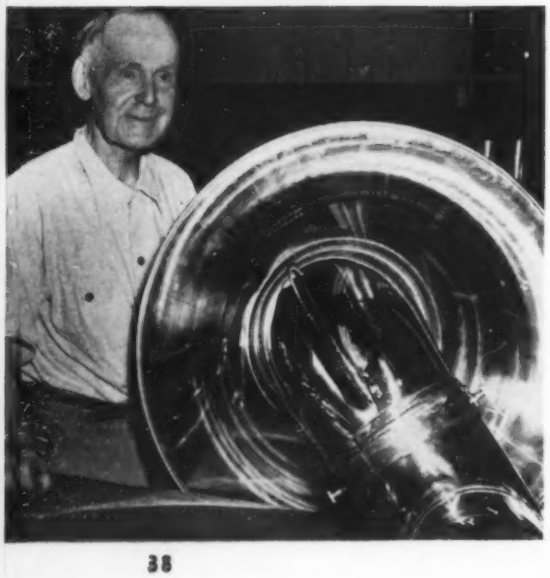
"Pat" Gilmore possessed an uncanny knack of finding instrumentalists who surpassed all others of his time. Example: Ur Matus, master of the Eb clarinet, is still without an equal. The late Herbert L. Clarke, himself a Gilmore cornet soloist from April to September, 1892, recently wrote: "Matus was a wizard on the Eb clarinet: and no one has ever taken his place in the world."

The greatest cornetists of the 19th century were associated with the Gilmore Band. Such top-notch virtuosos as Walter Emerson and Ezra Bagley were "special" Gilmore soloists during the European tour in 1878. Both of the regular artists, Matthew Arbuckle and Ben Bent, as well as the solo trombonist, the late Frederick Neil Innes, were fugitives from British military service. The famous Jules Levy—himself born in London in 1838—often played solos with Gilmore's band. Then, too, our own John Hazel, Levy's foremost rival, also appeared with the band.

Many people believed that Innes could play Levy's cornet solos better on the slide trombone than did Levy himself on the cornet. In later years Innes headed his own band. He pioneered the modern "symphonic" band by the introduction of a pair of double-bass viols within his organization. The writer had the privilege of hearing Innes and his "orchestral" band in 1913 at Ocean Grove, New Jersey.

The Clarkes with Gilmore

Two of the famous Clarke brothers played with Gilmore in 1892—Herbert L. on cornet, and Ernest H. on trombone, both occupying solo chairs. At that time the noted Italian artist, Michael Raffayolo, ranked as the finest euphonium player in the world. After Gilmore died on September 24, 1892, about a dozen of his great artists joined Sousa's Band. Among them were Albert Bode, Herbert L. Clarke and



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"Ted" Pounder, who built the first sousaphone, is still making them. Ted also designed the first bell-front sousaphone, but Sousa preferred the "rain catcher" type. Ted has spent 55 years at his craft, but says his biggest thrill was working with the March King on the sousaphone.
Photos loaned by C. G. Conn, Ltd.

Patrick Gilmore. Photo loaned by E. J. Freudenvoll, Maywood, New Jersey.

Holly Wilder (cornets); Maxwell Davidson and Louis Knittle (saxophones); the bass tuba player, Herman Conrad; and, of course, Michael Raffayolo.

Had he planned to do so, Sousa could not have staged his appearance upon the national scene in more timely fashion. He had directed the U. S. Marine Band at Washington for twelve years with conspicuous success, when he retired in 1892 to lead a band of his own. The debut concert of the new Sousa Band on September 26th at Plainfield, New Jersey, occurred exactly two days after Gilmore's sudden death at St. Louis on September 24th—and there was no break of the tradition.

Sousa's Band was destined to play a role of spectacular fame from the start. It was not long before Sousa heard tales of "a trombone wizard from the Corn Belt who is positively superhuman." He sent for the unknown artist at once. Arthur Pryor was the name of this remarkable young man. To this day "Lil' Artha" is an unexcelled trombone virtuoso. In 1900, during the band's first European tour, a resume of his inimitable feats of skill would have made mighty interesting study. On one memorable occasion in Germany, a vast audience of 25,000 rose *en masse* and gave Pryor an ovation unequalled before or since in that city.

The Best for Sousa

Sousa was always able to secure the cream of the profession. His librarian once said: "Each spring the symphony artists would come flocking back to the 'Old Man'." The greatest players considered it an honor to play beneath his peerless leadership. It is impossible to list the names of all the many superb musicians who were members of Sousas's Band throughout those glorious years.

Sousa was very courteous in his dealings with his men. In 1922, during the annual fall tour of the band, a 16-year-old clarinetist of Scranton, Pa., frankly approached the noted bandmaster and requested that he be allowed to join the band immediately. Sousa was so impressed with the lad's sincerity that he turned him over to Jay Sims, a trombonist who was also the examiner for applicants. Though somewhat skeptical, Sims gave the youngster a thorough trial; then he reported to his leader that the boy was an A-1 performer. Sousa engaged the youthful artist on the spot. Sims himself confirmed the story to the writer.

In 1924 the writer heard Sousa's Band for the last times at the famed Willow Grove Park near Philadelphia. On July 4 my wife and I attended all four concerts in the afternoon and evening. Upon returning home I wrote secretly to a friend, Clarence J. Russell, for 21 years a cornetist and the librarian of Sousa's superb organization. I asked that the band play several of my wife's favorite melodies when we next visited the park, since we planned to go out again in August. Four weeks went by—and no reply. Then out to Willow Grove. Dear old Russell! He had not disappointed me. All four printed programs contained one or more favorites as requested. In addition the euphonium soloist, another friend of mine, Joseph DeLuca, stepped to the front that afternoon in a beautiful solo number. And the band also played one of our favorite Sousa marches, "The Fairest of the Fair," as an encore. Imagine my better half's delight! I believe that I am the only man in the world ever to be honored on my first wedding anniversary by the inimitable Sousa Band.

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Arrowbear	Long Beach 7, Calif.	Fred Ohlendorf‡	BOPJHC	2-6	June 26	240	$ 45.00 (ea. 2 weeks)	
Deerwood-Adirondack	Saranac Inn, N. Y.	Sherwood Kains‡	OVPJHC	8	June 27	150	$400.00	
Egyptian	Du Quoin, Ill.	A. T. Atwood	BOVP JHC	4	June 6	350	$120.00	@ $ 2.00
Faulhaber	Sheboygan, Wis.	Charles M. Faulhaber	BPJH	2	July 5		$45.00	
National	Interlochen, Mich.	Joseph E. Maddy‡	BOVTrP JHC	8	June 26	950	$289.00-375.00	$25.00-40.00
New England	Oakland, Maine	Paul E. Wiggin	BOVP JHC	8	June 28	128	$350.00	
New York State	Otter Lake, N. Y.	Frederic Fay Swift‡	BOVP HC	8	July 2	130	$350.00	
Ozarks, Music Camp of the	Hot Springs National Park, Ark.	Frank G. Wallick	BPH	2	June 26	350	$ 50.00	$10.00
Petrie	Winona Lake, Ind.	Herbert Petrie	BPH	4	July 3	100	$150.00	
Transylvania	Brevard, No. Car.	James C. Pfohl‡	BOVPH	6½	June 23	150	$275.00	$15.00-25.00

Camps and Clinics Conducted on the Grounds of Colleges and Universities

All Kansas	State Teachers Coll. Emporia, Kans.	Orville J. Borchers	BOVTrP JHC	4	June 6		$ 15.00-33.00	$ .85-2.00
All-State High School Course	Univ. of Nebr. Lincoln	A. E. Westbrook David B. Foltz	BOVPH	3	June 10		$ 65.00	
Baldwin-Wallace	Baldwin-Wallace Cons. Berea, Ohio	Cecil W. Munk	BVPH	2	June 27		$ 45.00	$ 6.00
Stephen Collins Foster	Richmond, Ky.	James E. Van Peursem	BOVPH	5	June 12		$ 85.00	@ $ 1.00
Mid-Western	Univ. of Kans. Lawrence	Russell L. Wiley	BOVPHC	4	June 20	375		
New Hampshire	Univ. of N.H. Durham, N. H.	Karl H. Bratton	BOVH	2	Aug. 15	500		
Oglebay	Oglebay Institute Wheeling, W. Va.	Mrs. Elizabeth S. Faris	Drum Majoring	2	Aug. 14		$ 45.00	
Pacific	College of Pacific Stockton, Calif.	David T. Lawson	BOVTrP HC	5	June 21	250	$175.00	$15.00-17.50
Western State	Western State Coll. Gunnison, Colo.	F. George Damson	BOVTrP HC	2	Aug. 7	550	$ 10.00 $ 15.00 Dir.	Extra

*Courses: B-Band; O-Orchestra; V-Vocal, choral, etc.; Tr-Teacher-training; P-Private lessons; J-courses for young children; H-High school courses; C-College and/or graduate courses.

‡Winter addresses: Fred Ohlendorf, 4463 Goldfield Ave., Long Beach 7, Calif.; Sherwood Kains, c/o Westrich, 2497 Dunaway Ct., Cincinnati 5, Ohio; Joseph E. Maddy, National Music Camp, 303 So. State, Ann Arbor, Mich.; Frederic Fay Swift, 379 Main St., Oneonta, N. Y.; James C. Pfohl, Davidson College Music Dept., Davidson, N. C.

§Where prices for private lessons are not given, it is assumed that such fees are included in the general tuition.

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Just As You Say!

Mr. and Mrs. Newrich were staying at an exclusive seaside hotel. One morning the after-dinner conversation turned to music, with special reference to Mozart.

"What a coincidence," said Mrs. Newrich. "Only this morning I saw Mr. Mozart and his wife on the No. 5 bus going down to the beach.

A dreadful silence followed.

As soon as they were alone, her irritated husband said, "I told you that when you don't know anything about what is being discussed, you're to keep quiet."

"But what did I say wrong?" she asked.

"You've been here long enough to know that the No. 5 bus doesn't go down to the beach!"

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CLASSICAL MUSIC

versus

"POPULAR"

Most people prefer standard music — not trash. Another problem calling for the backing of the administration.

TWO decades ago the average listener preferred popular music to classical—at least so it seemed, though it was never conclusively proved.

There is still a persistent belief that the *'oi polloi* prefer low-brow music. They don't. That has been proved. The famous survey by the American Music Conference did it.

In an impartial nation-wide sampling, it was revealed that the general preference is approximately two to one in favor of classical, semi-classical, old favorites and church music, as against the dance band product, hillbilly and boogy-woogy. To be specific the vote was in the proportion of 190.2 to 114.9.

In 1947 29½ million people were counted at serious music events while less than 20 million attended big league baseball games.[1] Three and a half million went to operas and ballets, 16 million crowded recitals presented by impresarios, schools, colleges and music clubs. . . . More than 100,000 people, from every state, came to the Berkshire hills to hear the Boston Symphony.

Ever Listen to Radio?

Bing Crosby's radio show is carried by 240 stations, but the Metropolitan Opera broadcasts can be heard on 278 stations. Lasting three to four hours, these broadcasts have become an eagerly anticipated festival for 15,000,000 families.

Regular weekly concerts of such top-notch orchestras as Boston, Philadelphia, Detroit, San Francisco, and the NBC Symphony are carried over several hundred stations. The New York Philharmonic can be picked up anywhere in the United States. The oldest hour-long musical program, the Standard Hour of California, has been on the air continuously since 1926. It features the orchestras of the West—San Francisco, Los Angeles, Hollywood Bowl, Seattle and Portland—and the San Francisco Opera.

In 1930 more than half of the records of classical music were sold in the metropolitan areas of New York, Philadelphia, Boston and San Francisco; today only a fifth of these sales go to the big cities. In the same period the sales of classical recordings of one big company alone jumped 3,700 percent.

You Can't Do That!

In June 1945 the directors of the Oklahoma State Sympony in Oklahoma City, faced with a deficit of $50,000 and a projected expenditure of $75,000 for the next season, announced their decision to liquidate the orchestra, then in its eighth year of operation.

They were immediately flooded with angry protests. People from all walks of life began to mail gifts ranging from dimes and quarters to substantial checks. A "Save the Symphony" week was proclaimed by the Mayor. Less than two months later, enough funds had been raised not only to pay off the old deficit but to guarantee a new season. Today the Oklahoma State Symphony brings music to 20 cities and towns throughout the state.

Community Concerts

Orchestras have become the spearhead of America's musical advance, but recitals of classical artists likewise have played their part. More than 10,000 recitals are given between October and April throughout the country. In the big cities, concert artists are usually engaged by local impresarios who take the financial risk of presenting them. But to bring artists to smaller towns a new scheme was needed. This new idea, the Organized Audience Plan, started in 1921, has grown into the biggest music distribution scheme in the world.

For decades the Redpath Chautauqua Bureau in Chicago had prospered by presenting queer combinations of vaudeville acts, lectures and musical productions. It had presented Edgar Bergen and Charlie McCarthy (at $50 a week), Mark Twain, William Jennings Bryan, bell ringers, barbershop quartets and Mme. Ernestine Schumann-Heink. In Chautauqua's heyday this supercircus played in almost 10,000 communities. Then, slowly, the taste of audiences changed.

Harry P. Harrison, president of the Chatauqua Bureau, began to concentrate on musical attractions to sell throughout the Middle West. A promoter for the Redpath productions, Miss Dema Harshbarger, traveled from town to town, lining up wealthy people who would guarantee payment for concerts.

One day in 1921, at a meeting of the Women's Club in Battle Creek, Mich., Miss Harshbarger advanced the idea that was destined to revolutionize musical America. She suggested that the ladies form a nonprofit concert association. The members would pay dues, say $5 per year. This would admit them to the concerts put on by the organization. If we get 500 members, she explained, we will have enough money to engage the $1,000 violinist and two other artists.

Soon telephones began to ring all over Battle Creek. After a campaign of only one week, 900 people had signed up paying $4,500 in dues. A series of five concerts was announced. For one dollar a concert, members got two top notchers, two notchers, one beginner. Membership soared to 2,000.

Within the next few years the Harrison-Harshbarger Concert Bureau, later known as Civic Music Associations, organized a dozen similar groups in Michigan, Illinois, Wisconsin and Iowa. The number of these concert associations grew tremendously after Ward French, one of Chatauqua's bookers, began to take an active hand.

In 1930 French was hired by Columbia Concerts in New York; he lined up 950 towns in the United States, Canada and Mexico under the Organized Audience plan. The origi-

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From *Pageant* Magazine, 535 Fifth Ave., New York 17: "U. S. A. World Music Capital," by H. W. Heinsheimer, August, 1948 (reprinted in *Reader's Digest*, September, 1948). Reproduced here by permission.

nal Civic Music Associations had been taken over by the National Concerts and Artists Corporation in New York, Columbia's powerful rival. The two organizations operate today in 1,500 communities, presenting 6,000 concerts to the tune of $8,000,000 paid in dues by the members every year. A typical small town response was voiced by Beatrice, Neb., weekly: "Years ago if anyone had predicted 2,200 people would go for our community concerts, he would have been thrown out as a crackbrain."

Thus all over the land (classical) music is becoming part of the life of the American people.

WANT TO BET?

The opera *Carmen* by Bizet is best known to music lovers as a setting for the lively "Habanera."

Ever compare the "Habanera" with Yradier's "La Paloma"? Yradier wrote both tunes. Bizet thought Yradier's "Habanera" should be in *Carmen* so he put it there. In those days copyright laws didn't help much. Hereafter when you hear the "Habanera" give credit to Yradier, not Bizet.—From the *Etude*.

LARGEST UNIVERSITIES

Many high schools of 150 enrollment have a music department of 75 or more. It would be fortunate if this proportion could hold true in larger schools and great universities. The NEA Journal recently tabulated the ten greatest institutions of higher learning with enrollments as follows (total, over one-fourth million):

New York University	47,600
University of California	43,400
City College of New York	28,500
Columbia University	28,000
University of Minnesota	27,200
University of Illinois	25,900
Ohio State University	23,900
Northwestern University	23,700
University of Indiana	23,100
Univ. of Southern California	22,700

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The INSTRUMENTALIST

GLEN ELLYN, ILLINOIS

When CONTESTS Were *CONTESTS*

—and music camps were just a gleam in a dreamer's eye

By the Historian

JACK WAINRIGHT and his Fostoria, Ohio, high school band were the winners of the *first* national contest. That was in Chicago, in 1923. There were no "divisions"—the rating was absolute. The "certificate" was a check for $1,000.00.

Trailing the Fostoria band were Harrison Tech, Chicago ($500.00); Council Bluffs, Iowa ($300); Hyde Park, Chicago ($200.00); and Richland Center, Wisconsin ($100.00).

Others who "also played" that year, as Jack remembers, were Newcastle, Pa.; Paw Paw, Mich.; Pittsburgh, Pa.; Emerson, Gary, Ind.; Evansville, Ind. Cedar Rapids, Ia.; Louisville, Ky.; Rockford, Ill.; Oklahoma City; Elkhorn, Wis.; Austin, Bowen, Calumet, Lindblom, Roosevelt, and Tilden, Chicago; Lake Geneva, Wis.; Harvey, Ill.; Froebel, Gary, Ind.; Centerville, Ia.; and Hannibal (colored), Mo.

McAllister Entered

At the same contest, A. R. McAllister and his Joliet, Illinois, grade school band took home a check for $1,000.00; while Harvey, Illinois, received second prize money of $500.00; and Gary, Indiana, $300.00.

The contest was held under the auspices of the Music Industries Chamber of Commerce.

Wainright Camp

Wainright started his summer music camp in 1927 for his own Fostoria group. The activity was known as the "Wainright Camp" until 1935. Thereafter it was called the "Limberlost Camp," and was attended by students from other schools. The location is in the famous Limberlost country near LaGrange, northern Indiana. There are 300 acres of rolling wooded country, and of course a lake.

After 1943 Jack discontinued the enterprise as a music camp; but he still owns and operates the cite as a general summer recreation center, leasing the cite to groups representing individual schools, churches, and clubs. Three bands and an orchestra came from Evansville, Indiana, for a week; a band from Henderson, Kentucky, spent another week; they were followed by the band from Kankakee, Illinois; then there was a church choir from Indianapolis, and a boys' club from Chicago.

JACK WAINRIGHT

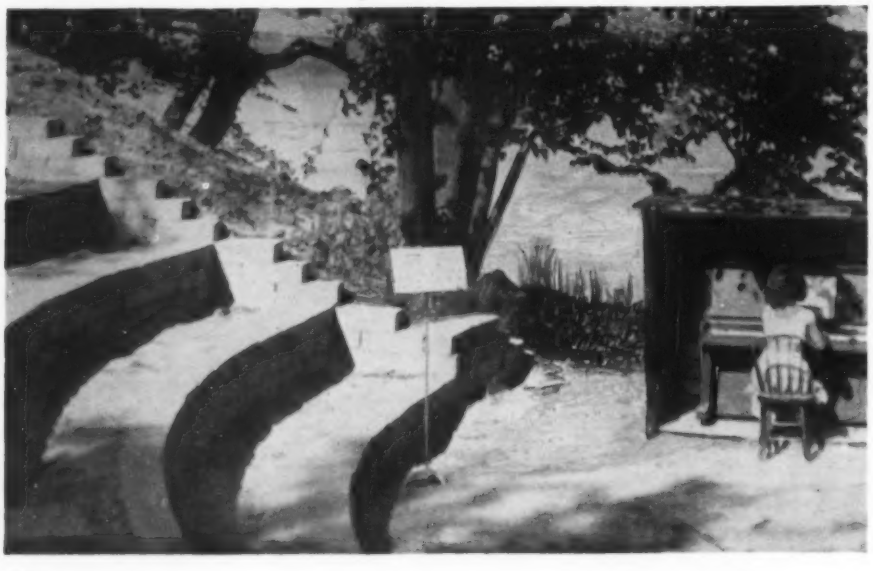
Good Food

We found Wainright in the camp kitchen presiding over the preparation of a sumptuous chicken dinner. Practically all the food served on the grounds is grown on his own farm adjoining the camp. Jack's main job is to see that those in attendance are comfortably housed and fed, but he leaves the programs and camp conduct otherwise entirely to the visiting officials.

Jack's daughter, Lynne Wainright Palmer, a talented harpist, attended Curtis Institute, and became a teacher at the University of Michigan.

As a young man, Wainright was active in pioneer musical affairs in the town of Oberlin, Ohio, where he had, among others, a small grade school youngster by the name of Arthur Williams, who was his gifted solo cornetist.

Corner of stadium of Wainright Limberlost Camp, near LaGrange, Indiana.



MTNA—NASM—NATS—ASTA

The Music Teachers National Association held its annual meeting in Chicago in December, celebrating the 73rd year of that organization. Meetings held in conjunction with the MTNA included those of the NASM (National Association of Schools of Music), NATS (National Association of Teachers of Singing), ASTA (American String Teachers Association), American Musicological Society, Music Library Association, and Phi Mu Alpha Sinfonia. Appearing on the program also were informal meetings of the National Federation of Music Clubs, American Matthay Association, National Music Council, Sigma Alpha Iota, Mu Phi Epsilon, and Delta Omicron.

PHI MU ALPHA

Phi Mu Alpha Sinfonia, men's national music fraternity, commemorated the 50 years since the organization's founding. Dean Albert Lukken of Tulsa University was re-elected president. Charles E. Lutton, secretary, was presented with a plaque in tribute to his thirty years of fraternity service. Cecil V. Munk is vice-president, and Frank W. Hill editor and historian.

HAVE YOU READ THE ADS?

CONTESTS—

(from preceding page)

Plaque won by Wainright's Fostoria (Ohio) high school band at the state contest in 1925. The preceding year the score was: Fostoria, 1st (absolute); Cleveland, 2nd; Akron, 3rd.

INSTRUMENTALISTS MOST SATISFACTORY SINGERS?

At the MTNA (Music Teachers National Association) convention held in Chicago in December, Dr. Harry R. Wilson surprised the audience by presenting a large chorus of over 200 men which gave a thrilling performance. The group had rehearsed for only one hour. Dr. Wilson, who did a superior job with them, asked how many of this male chorus were instrumentalists. It turned out that about three-fourths of them were or had been performers on instruments.

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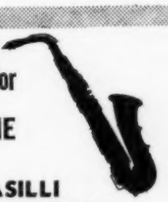

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NEIL PORTER, MESA, ARIZONA—13-year-old member of Mesa's Franklin School Band. Neil plays a Buescher "400" Lightweight Trumpet—"best trumpet I have ever played, and the members of the band say I am the luckiest boy in the world." Take this youngster's word for it, the Buescher Lightweight "400" Trumpet is "easier to carry when marching and the easiest-blowing trumpet made."

WESLEY BOLIN, TIPTON, IOWA—Tipton High instrumental star, rated Iowa's most outstanding school saxophonist and reed artist, and destined to become one of America's top saxophone players. During his 3 years in senior high, he won first division honors in state and national regional contests on the tenor and baritone saxophone. Wesley rates his Buescher Aristocrat tenor and baritone tops in tone, intonation, versatility, and ease of playing. "In solo work, small ensembles, dance band, marching band, and concert band, I gain an advantage through the superiorities of my Buescher saxophones."

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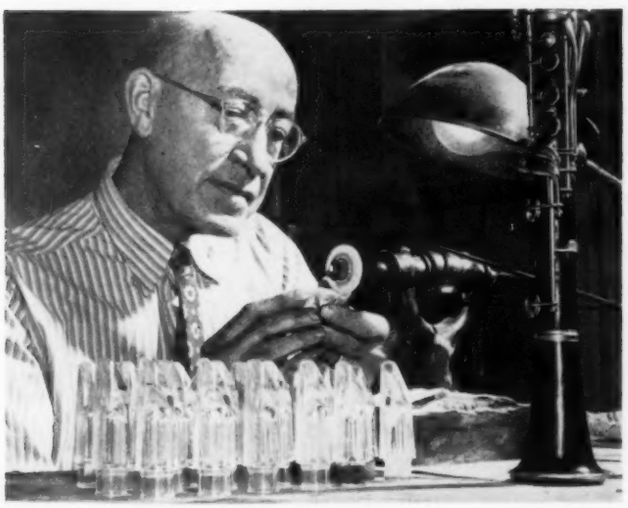
When you rehearse, rehearse. Work hard. While working hard and for a continuous stretch of time, watch for signs of physical and emotional fatigue. Missed notes or entrances which ordinarily are not missed, a sudden attack of giggles, tired faces which are usually fresh—all these things may indicate that tension is too high or that fatigue has set in. A break in the rehearsal is needed. An intermission, a good laugh, complete relaxation and change are beneficial and essential.

The superior director is a student of applied psychology; he watches and nurses the emotional and tension levels of a group. Tension indicates that the students are really trying. It keeps them alert and makes superior achievements possible. Some individuals and some groups need to be jolted to attention, others need to be calmed down. Whatever they need, the director must supply it. The very last rehearsal must not be permitted to go too well, or the actual performance may suffer by overconfidence.

A good director expects and demands just a little more from a group than they can give him, but the director must not attach his goal to an unattainable star. If the ideal is apparently impossible, the students will rebel. If the goal set falls short, they will not exert that extra ounce of energy and application which is so essential to success. Students react favorably to challenge; they want to be lifted to higher levels of achievement than they thought were possible.

Psychological conditioning is achieved in many different ways. Some masters of this art plead with their groups, while others inspire; some become righteously indignant, while others encourage each marked improvement; all use a varied assortment of techniques, and all expect and demand the best efforts. What works with some will not work for others. All exert intensive efforts to achieve superior goals. None take it easy!—T.R.

CRYSTAL "GAZER" REVIVES ART



Harry E. O'Brien, of Indianapolis, completes one of 32 grinding and finishing operations on a Selmer (Paris) "Clarion" Crystal Mouthpiece. The process of formulating and pressing crystal blanks was a lost art until this master craftsman rediscovered the formula after ten years of experimentation, perfecting his pressing and grinding operations until "Clarion" mouthpieces today are guaranteed never to change their proportions during a player's lifetime.—Indianapolis News photo.

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CONGRESS SAYS: SPEND BILLIONS FOR SCHOOL BUILDING

A school construction act in Congress has been enlisting many supporters. The act calls for a hundred million for school buildings (without strings attached) for 1949, and 300 million for each of the next five years. Introduced by Sen. Mathew Neely (D-W. Va.), the act is known as S. 246. Its purpose is to provide grants to the states for the construction of elementary and secondary schools.

Congress declares that present facilities are not commensurate with educational needs, and that federal financial aid is necessary for efficient school plant facilities and their construction. States receiving such federal aid must be able to pay from 40 to 60 per cent of the amount spent on construction. Plan that new music room now.

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THE FIRST BAND

Who Started It—And When?

The first high school band, we mean, in America. Choruses and orchestras in the schools date back a long way, as everybody knows, but bands are new. Our historian would like to know. Was the very first high school band started in 1911? Or 1909? Who was the director? Have you any pictures or other details? Just to be authentic, those things should be recorded now, before the facts, which seemed inconsequential a few decades ago when history was in the making, are lost to posterity. Address your letter to "Historian," The INSTRUMENTALIST, Glen Ellyn, Illinois.

WEEK END WITH MUSIC

Three young musicians selected from all over the country are appearing each Sunday afternoon as guests of the New York Philharmonic-Symphony Orchestra in Carnegie Hall. They not only participate in an intermission broadcast in the form of an interview by Deems Taylor, but have an opportunity to meet outstanding personalities in the music world, visit rehearsals, etc. Their expenses to and from New York are made possible by the Standard Oil Company of New Jersey, sponsors of the Philharmonic's broadcasts.

A slight handicap to participation in this feature by various schools has been the ruling on the part of certain high school authorities that these broadcasts constitute interscholastic activities, and that only one high school student from each state may be allowed to participate. Since the series of 28 broadcasts calls for some 84 young people, apparently some schools are not bound by the ruling on limitations.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912 and March 3, 1933, of

THE INSTRUMENTALIST

Published bi-monthly (September 5 to May 5)
at 425 Main St., Glen Ellyn, Ill.
For February, 1949

State of Illinois, County of DuPage.—ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Raymond Carr, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of the INSTRUMENTALIST, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the Publisher, editor, managing editor, and business managers are:

Publisher and Editor, Traugott Rohner, 2430 Lawndale Ave., Evanston, Ill.; Managing Editor and Bus. Mgr., Raymond Carr, 425 Main St., Glen Ellyn, Ill.

2. That the owner is: (If the publication is owned by a corporation, its name and address must be stated and immediately thereunder the names and addresses of the stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member be given.)

The INSTRUMENTALIST, Glen Ellyn, Ill.; Traugott Rohner, 2430 Lawndale Ave., Evanston, Ill.; Raymond Carr, 425 Main St., Glen Ellyn, Ill.

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RAYMOND CARR, Managing Editor

Sworn to and subscribed before me this 26th day of January, 1949.

LEE G. GILL, Notary Public
(My commission expires July 10, 1950.)

NEED MORE PLAYERS?

Being a successful director does not assure one of a sufficient number of beginners. Excellent teaching plus occasional announcements is not enough. The proverbial adage about the "better mouse trap" is completely void without salesmanship. In this modern age, the most excellent product languishes on the market without some form of advertising promotion.

Instrumental music is no exception. Frequent demonstrations of instruments before *all* the students—not just those "interested"—is one way. A short band or orchestra program with a sales talk is another. The giving of selective music tests is not only practical, but has considerable psychological value. Other methods of promotion include demonstrations by successful classes of beginners or near-beginners, room-to-room talks by the director, movies, and artist performances.

An effective means often overlooked is the printed circular. Take pictures of your groups—your bass section, your horn section, flute section, trumpet section, beginning classes, and (rarely) a picture of a large group showing a part of the audience in your auditorium. Add an explanation of how instrumental instruction from the fifth to the twelfth grade works, a short "sales" talk, and an enrollment blank. Assemble and print all of this material in a four-page folder. Distribute and/or mail it to *every* pupil and/or family (not just those "interested"!).

It costs only a little more to print a few thousand circulars than it does to mimeograph them, when you consider the element of time, paper, and results achieved. Such a folder was used effectively by Herman F. Smith of the Milwaukee public schools. It bore the caption "Music For Your Child." A copy of this folder may be secured by sending a self-addressed, stamped envelope to Mr. Smith at 1111 North Tenth Street, Milwaukee 1, Wisconsin.

The enrollment blank included in such a folder should be returnable to the principal or director of music and should have space for the name of the pupil; age; first and second choice of instrument; signature, phone, and address of the parent; and date. Begin with the statement "I wish to enroll (name of student) who is in grade (_____) at (_____) school in instrumental music." A post card size blank is convenient for filing.

ARE YOU PLAYING BALL?

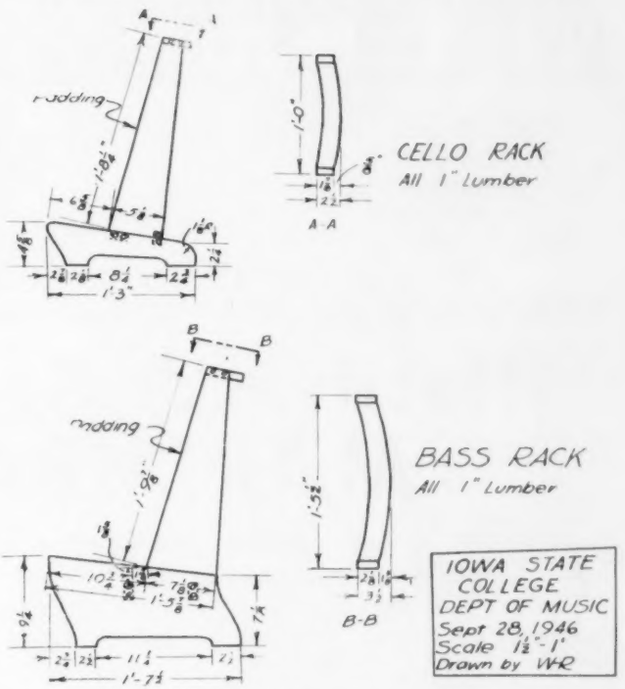
Should school bands and orchestras perform where only professionals should play? What is the legitimate sphere or area in which school groups and professionals may function without usurpation?

In September, 1947, a "Code of Ethics" was drawn up and signed by representatives of the Music Educators National Conference, American Federation of Music, and American Association of School Adminstrators. School groups may legitimately play at school functions, community functions organized in the interests of schools, educational broadcasts, civic occasions of general interest, audition recordings for study purposes, etc.

According to the Code, the following occasions are "out of bounds" for school organizations: Civic parades, community concerts, fairs, functions for the furtherance of private enterprise, partisan, sectarian and fraternal activities, etc.

For a complete copy of the "Code of Ethics" write The INSTRUMENTALIST, enclosing a stamped, self-addressed envelope.

RACKS FOR CELLOS AND BASSES



The illustration shows drawings for movable racks for cellos and basses, which can easily be made by any carpenter. They have considerable advantage over stationary racks in that the rehearsal or storage room may be rearranged at will, and extra racks may be brought out or surplus racks removed as the number of instruments in use increases or decreases.

Each rack is built with two sides as shown, with 1"x 2" spreaders. Racks are covered with padding to prevent marring of instruments. The instruments simply rest on these racks, but due to the low center of gravity they are very solid. Alvin R. Edgar of Iowa State College, Ames, who supplied the illustration, has used this system for ten years, and states that he has never yet had an instrument fall off or be knocked off.

MEET OUR AUTHORS

(Continued from page 3)

J. OSCAR RIEHL is director of instrumental music, Coalinga (Calif.) High School and Junior College. Was instructor, Fresno State College; a former director of athletics; past president, California-Western Music Educators Association; and the only director whose band *and* orchestra received superior ratings in highest competitions in 1948. Training: Fresno State College (Calif.), University of Idaho.

HERMAN F. SMITH is director of music education, Milwaukee (Wisc.) public schools. Too well known to need much introduction to our readers, he is a past president of the Music Educators National Conference and also of the North Central Music Educators Conference. Training: Lawrence College. Northwestern U.

BAR and MALLET

marimba
vibra-harp
xylophone
chimes
celeste
glockenspiel

clinic

Effective Use of the MARIMBA

JAMES DUTTON
American Conservatory, Chicago

THOUGH the marimba is an ideal solo instrument, it serves other functions which are of great importance to any music department. Because the marimba cannot be played out of tune, it serves as a stabilizer of pitch regardless with what group of players or singers it is used. A few of the ways and means in which the marimba will fulfill its function are:

A. For Special Occasions.

Every year there are several occasions for which our best efforts are required in setting up an interesting program. Programs such as for Christmas, Easter, Baccalaureate, Commencement, and Armistice Day are important affairs. The marimba can be used to great advantage especially at these times, as, for example, for a prelude or so-called "mood music." It also provides an excellent vehicle for connecting the program divisions to give a program continuity, or to provide a medium for a recurring motive. For an Armistice program, for instance, a marimba is very effective if used between each tune in Groffe's "Over There."

It is effective to have the marimba played where it cannot be seen by the audience. Christmas carols played back stage or from a balcony give an extra touch to a program that will be remembered. A suitable selection can be used as an opening prayer for an Easter assembly. For special occasions, one needs special effects.

B. To "dress up" a concert.

At the band concert, showmanship, without question, is an important factor. A marimba used either as a solo instrument or as a part of the organization is intriguing to watch. It adds color to the appearance of the group; it points up the concert.

C. As a training instrument for all.

The marimba is unsurpassed for the development of rhythm, and ear training. It must be played with a definite stroke that is large enough for the student to feel strong pulsating muscular movement. It also has fixed pitch. Consequently, it has the advantages of the drum and the piano combined. Several experiments have been conducted in grade schools in which each student in several test classes was given a small eight-note xylophone. At the end of six weeks, with one or two exceptions, each child could not only play a melody on his xylophone, but *also sing it.*

D. To enrich repertoire.

A school marimba makes the enlargement of repertoire possible by including numbers such as "Dance Macabre," many works of Percy Grainger, and selections of modern composers.

For special arrangements, the type in which a school arranger is interested, striking effects can be obtained with the marimba in combination. It can also be used to "revitalize" old standard pieces; e.g., "William Tell" as a marimba solo with band accompaniment.

The "fluttering" of the marimba roll as heard in a band or an orchestra adds a unique type of intensity. It can be compared somewhat with vocal or string tremolo, but it is much less distinguishable.

E. To strengthen and enrich parts.

Use the marimba in unison with clarinets or flutes when reinforcement is desired—it will make the runs and arpeggios much cleaner. It can be used to emphasize a desired part.

Use it to fill in for missing instruments, as oboe, bassoon, violas, and so on, in solo or harmony parts. Use it on the horn parts for the chords on the weak beats. Frequently the tuba or bass parts are lacking in resonance or sustaining power. By using the marimba on these parts played in octaves, a marvelous foundation in the bass line can be obtained.

A school marimba will also help to provide the indispensable glockenspiel player for the marching band. A marimba is a good substitute for a harp.

F. With strings and voices.

With a string orchestra, an interesting effect can be achieved by using two marimba players reading from the piano part (one on the treble and one on the bass part).

The marimba will provide a rich foundation for any A Cappella choir number. It will sustain the pitch and provide balance. If used on the humming parts, it will make the choir sound more richly resonant. It can be used to great advantage to provide continuity between numbers or groups of numbers. Hymns sound strikingly different when done antiphonally with one verse by the choir followed by one on the marimba.

We could go on. It would probably be impossible to exhaust the possibilities of the marimba, depending upon the ingenuity of the conductor and the players.

The first requisite is a good marimba. After the school has acquired one, there will be little difficulty in finding able applicants and extensive use for the instrument in band, orchestra, and vocal groups. The marimba will last a lifetime. It is an investment that will prove productive of much good.

The Instrumentalist's Bookshelf

"Basic Studies for the Instruments of the Orchestra," Traugott Rohner. 1948. Student's books, 50c; conductor (piano), $1.50.

Basic Studies is written to be used with the entire orchestra, or it may be used with the string section alone. Purpose: "the development of a sound foundation in musicianship and technique of the orchestra." Major emphasis is placed on the stringed instruments. A score for the director and a separate part for each instrument is available.

Each key is presented on a separate page, starting with the easiest problems and increasing in difficulty. Both inexperienced and more advanced orchestras will find much usable material. There are 111 rhythmic-bowing problems, and 23 "Time Teasers" are presented to develop reading and technique. A rather thorough presentation of fingering in positions other than the first is logically presented. A few special excerpts, and an effective arrangement for strings of the famous Bach-Gounod "Ave Maria," are presented. Unlike any other materials available. A "must" in the library of every school orchestra.

"Music for the Violin and the Viola," Hans Letz. 1949. $2.50.

For the private violin or viola teacher this compilation of literature is very valuable. Each selection is graded as to difficulty and a short description is given about each. Comparatively few selections are given which can be played in the first positions; most use positions beyond the third. The author draws on his wide experience as a concert artist and as a teacher at the Juilliard School of Music.

"Instrumental Directors Handbook," Sylvan D. Ward. 1940. $1.25.

Much important information is condensed into ninety-five pages. The writer has had considerable practical teaching experience and has admirably eliminated non-essentials. He deals effectively with strings, winds, and percussion instruments, and an effective chapter is written on making instrument repairs. Whether you are interested in filing music or revising arrangements and substituting parts, Mr. Ward has provided some practical suggestions. No one should be without this book.

TO OUR READERS

The books listed here have been carefully screened by our critics, and are recommended as most necessary for the instrumental director. Orders may be addressed to the office of this magazine. All books will be sent postpaid if remittance accompanies order.

"The Victor Book of Operas," Louis Biancolli and Robert Bagar. 1949. $2.95.

For 35 years, *The Victor Book of the Opera* has been the most popular book on music ever published. Now completely rewritten, and retitled *The Victor Book of Operas,* the new edition contains detailed stories and performing histories of 119 operas, hundreds of pictures of the great singers in their most important roles, a history of the opera, and a complete list of Victor operatic recordings.

Music cleanses the understanding; inspires it, and lifts it into a realm which it would not reach if it were left to itself.—Henry Ward Beecher.

BOOKS REVIEWED IN PREVIOUS ISSUES

"The Clarinet and Clarinet Playing," a text for Beginners, Advanced Players, Listeners, Robert William. 1939. $3.75.

"The French Horn," Birchard Coar. 1947. $3.00.

"Building the School Orchestra," Raymond Norman Carr. 1923. $2.00.

"Music Library Manual," M. L. Balliett. 1940. $1.00.

"The Victor Book of Symphonies," Charles O'Connell. 1948. $3.95.

"Instrumental Music in the Public Schools," Theodore F. Normann. 1941. $3.00.

"New Formations and Materials for the Marching Band," Richard Lee Schilling. 1948. $1.50.

"Getting Results with School Bands," Prescott and Chidester. 1938. $5.00.

"Success in Teaching School Orchestras and Bands," Charles B. Righter. 1945. $3.50.

"Building A Show Band," J. Maynard Wettlaufer. 1948. $1.50.

IN "SOLITARY"

A salesman rapped on the screen door at a house where just inside and plainly visible, was an eight-year-old painfully practicing on the piano.

"Sonny," he inquired pleasantly, "is your mother home?"

The boy gave the salesman a long look over his shoulder, "What do you think, mister?"—*Commerce Magazine.*

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Alto Sax.	($ 9.00)	M3-M4-L4	S2-M2-L3	M5-L5
Tenor Sax.	($10.00)	M3-M4-L4	S2-M2-L3	M5-L5

S-M-L- denote short, medium and long facings.
For other mouthpieces and refacing work—write for prices.

CONAVAY-McCOY

BOX 31 SPRINGFIELD, ILLINOIS

THE SEXTON LANSING (MICH.) BAND TRAVELS

The Lansing, Michigan, Sexton High School Band will have traveled, by the end of this year, from coast to coast and border to border, covering an itinerary of some 8,000 miles. Highlights of their travels include marching in inaugural parade at Washington, and a two week's tour of the west coast, by special train. Activities include a dance band, soloists, and various ensembles, all appearing en route. The Lansing Chamber of Commerce and school alumni interested themselves in financing the band's trips. Washington papers glowed with praise for the band's work there, including obliques, reverses, and countermarching in almost every block. Hal Bergan is the band's capable director.

WINNIPEG SYMPHONY

Three thousand people turned out to hear the first concert of the newly formed symphony orchestra in Winnipeg, Manitoba. Walter Kaufman, conductor and composer, developed this orchestra to a remarkably high level of performance which promises a bright future.

LEG THRU WHITE HOUSE FLOOR

When Margaret Truman returned to the White House after the election, she found that her grand piano had pushed a leg right through the floor. The news dispatch failed to reveal whether the accident occurred because the piano was dancing in glee at the election returns or because it was kicking out its legs in disgust.—News item.

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SHOULD PLAYERS SMOKE?

Corn Silks Harmless!

In the *Journal of Applied Psychology*[1] Professor Edwards of the University of Georgia reports some interesting evidence on the effect of smoking on finger tremor. The results are significant for the performer of a musical instrument.

Without presenting a description of the apparatus used or the details of the seven experiments in this investigation, we give only the resulting conclusions:

1. Our experiments seem to show that smoking without inhaling has a small, or negligible, effect upon finger tremor.

2. In contrast to this, the smoking of standard tobacco cigarettes with inhaling has been followed immediately, even during the smoking of the first cigarette, by a large and significant rise in finger tremor.

3. Withdrawal of smoking for two to two and one-half hours has shown large and significant decreases in finger tremor for subjects who inhale. Following the withdrawal period and after smoking again with inhaling, finger tremor has increased greatly.

4. No differences from the above conclusions can be found with the use of so-called "denicotinized" cigarettes. When smoking these cigarettes and inhaling, large and significant increase in finger tremor has appeared.

5. Experiments with cigars and pipe smoking have shown the same results as the smoking of standard cigarettes, namely, no increase in finger tremor, or a negligible amount, with subjects who did not inhale; large increases in finger tremor when the subjects did inhale.

6. The results are very different with the smoking of dried corn silk. No increase of finger tremor, or very little, was found with the smoking of corn silk which was continued for one hour, even though the subjects inhaled. The results of the experimental and control groups were practically the same. There was no increase of finger tremor for either.

7. Breathing cigarette smoke in amounts equal to and greater than that commonly found in smoke-filled rooms, busses, and trains, does not appear to be followed by an increase in finger tremor.

8. So far as our experiments go, it appears that increase in finger tremor is related especially to the use of nicotine and inhaling.

Obviously, smoking does *not* "calm the nerves." The moral seems to be, "If you have to smoke, smoke corn silks." For those who are interested in reading an excellent summary of the results of smoking, probably the best is C. L. Hull's "The Influence of Tobacco Smoking on Mental and Motor Efficiency." Psychol. Monogr., 1924, 33, No. 3, Whole No. 150, 1-161.

[1]Edwards, A. S.: "The Effect of Smoking on Tremor," *Journal of Applied Psychology*, April, 1938, pp. 150-158. Reprinted by permission.

INSTRUMENTS BURN

Fire recently destroyed the music building of the Visalia Union High School, Visalia, Calif., along with most of the musical instruments. The loss is estimated at $25,000 for the building and $10,000 for the instruments.

Can you write a tune?
Let me arrange it for
BAND
for you

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FRANK A. PANELLA, Publ.
PITTSBURGH 5, PA.

THESE TWO NEW BAND FOLIOS!

20th CENTURY Band Folio

by Harold L. Walters

A splendid new collection for the active band of today, scored in the inimitable style of Harold Walters! Contains an abundance of medley type marches in solid, footlifting settings, that are quickly adopted to a myriad of letters, formations, displays, and shows. This category includes ACROSS THE FOOTLIGHTS Minstrel March—AT THE POST Racing March—GRIDIRON PAGEANTRY College March — HERE THEY COME! Greeting March — HIGH, WIDE AND HANDSOME Dixieland March—HUSKIN' BEE Frontier March—JOLLY LITTLE JUG Goodfellowship March—PORT OF CALL Nautical March—SPIRIT OF THE RANGE Cowboy March—and SALUTE AND FAREWELL Closing March.

Also included is a choice selection of modern-styled arrangements for all-around usage, such as AY, AY MY EYE Samba Rhapsody on Cielito Lindo—TA-RA-RA BOOM-DER-E With Waltz and Swing Choruses—RAINBOWS IN REVIEW March Paraphrase on Chopin's Fantasie-Impromptu—SKIP TO MY LOU All Around the World—SHOW BOAT SOUVENIRS Gay Nineties Waltz—and BRASS BAND BOOGIE Introducing Annie Laurie. A really great new folio for parade and display, concert and assembly, playable by any band beyond the beginning level.

Band Parts $0.40
Conductor 1.00

MARCH-MASTERS Folio for Band

by James A. Scott

Contains sixteen renowned marches in stirring new settings, all well within the technical limitations of average school instrumentalists. Based upon famous marches from the standard repertoire, the contents includes SEMPER FIDELIS March, Sousa — WASHINGTON POST March, Sousa — AMERICAN PATROL March, Meacham — MARCH GLORIA, Losey—JOYCE'S 71ST REGIMENT March, Boyer—HIGH SCHOOL CADETS March, Sousa—COLLEGE LIFE March, Frantzen —SALUATION March, Seitz—SECOND CONNECTICUT March, Reeves — BAY STATE March, Burrell—'A FRANGESA! March, Costa—THE THUNDERER March, Sousa—STEEL KING March, St. Clair—FATHER OF VICTORY March, Ganne—and others.

Arrangements are colorful and solid throughout and have been scored with the needs of the marching band in constant view. The instrumentation is full and complete, including parts for Horns in F, Bell Lyra, and Tympani. Clarinet parts have been written in practical ranges, with extremely high tones eliminated, and with the upper register always approached in easy-to-play intervals. Cornets are likewise scored entirely in their intermediate range, and only essential and non-confusing cues have been incorporated into the lead part. An ideal march folio for second and third year bands!

Band Parts ..... .40
Conductor 1.25

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Twenty-six melodic studies designed to fill a gap in musical literature—exercises combining various tonalities and rhythms. Their melodic character, covering the three essential clefs of the instrument, offers the student material for developing a full understanding of rhythm and tempo markings. Pt.I (W 1880) Pt.II (W 1881) ea. .50

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NEW RECORDERS

The time will come when every school and most private teachers will consider a recording machine of some kind an indispensable aid to improve playing and singing. Through a good recording one can objectively analyze performance, one can hear and correct faults accurately. Perhaps the most useful function is to stimulate progress and motivate achievement; there is nothing better for displaying and showing improvement.

Many interesting and even dramatic changes have been effected within the last few months, from the superior and less-expensive long-playing records of Columbia which revolve at 33⅓ revolutions per minute, to the RCA long-playing record of 45 revolutions per minute, as noted elsewhere in this issue. It will be interesting to watch the developments between these two giants of disc recordings. In the meantime there is another contest developing, an exciting one, between disc, wire, and tape. The battle lines are just forming.

Disc, Wire, or Tape?

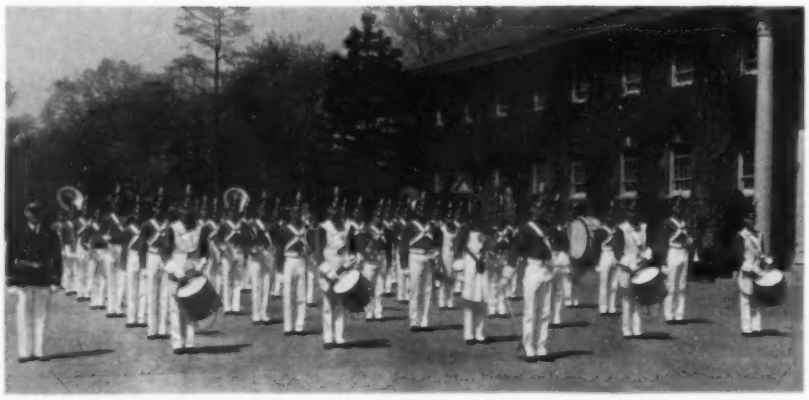
This question is answered in part elsewhere in this issue.

There is no doubt that the disc has an advantage, at least for the time being, of being easy and convenient to handle. If the same recording is to be heard a second time it is simpler to return the playing arm back to the original starting place on the disc than it is to rewind either wire or tape. Good recordings are possible on all three types of material. There may, however, be a question as to which type is the "best buy" within the reasonable price range. Both wire and tape have the distinct advantage of being able to be used over and over again. Tape is considered by many as easier to handle and to mend than wire. There is considerable heresay, prejudice, and even misinformation that is clouding the issue.

Tape Recorders

The latest in recording machines is tape. The names and prices of twelve tape recorders were given in the January issue. To this list should now be added several others, of which one is now available—the Eicor Tape Recorder ($125). This machine is the least expensive of any now available. (For the address of the nearest dealer of this machine, just write to The INSTRUMENTALIST, Glen Ellyn, Ill. on a postcard and say EICOR, with your name and address.)

We have just been informed by the Minnesota Mining and Manufacturing Company, makers of plastic tape for recording machines, that they have



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produced the first machine for mass production of recorded music on reels of tape. From a single master tape, a number of duplicate recordings may be made on other tapes simultaneously.

The inconvenience of rewinding the wire or tape for hearing the same recording a second time can be eliminated in the case of certain tape recording machines. With some machines two paths of sound can be recorded on the same tape, much as the 8 mm movie camera uses both halves of a 16mm film. Thus the same recording can be placed on one half of the tape as it is played through the machine in one direction, while the same recording is placed on the other half in the opposite direction. In order to achieve this it is necessary to use either two tape recorders, or to have this done with the machine mentioned in the previous paragraph. The day may not be far away when we will have variable size spools to accommodate recordings of just a few minutes, and which can be played in either direction without rewinding. Only enough tape will be needed for the actual length of the performance that is recorded.

It behooves the director of instrumental music to stay in the forefront of developments. Though each school should have a recording machine of some kind, there are so many new developments that it is imperative to investigate and check the many possibilities. Much information on using superior microphones and speakers and of matching these to the particular machine used is needed. Information about these and other new recording machines will be made available in an early issue.—T. R.

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Brass Tone and Embouchure

GEORGE E. REYNOLDS
University of New Hampshire, Durham

Your article in January-February issue entitled "Tone Production" as your Brass Clinic article, was written with clarity and had a great deal of value to say the least. It was very pertinent. However, I found serious disagreement with one statement in paragraph two which I believe has ramifications. The statement reads as follows: "Tones in the high register require more *muscular cotraction* of the lips and greater intensity of the breath than is required for low tones." The first part of the statement I contest, and for the following reasons:

1. Contraction of the embouchure wrinkles same within the vibrating area of the mouthpiece. Result: a different, hard, unmusical quality of tone—not free and ringing.

2. Contraction of the embouchure is a basic bad habit built up by the student in his endeavor to increase his range. This practice means he *pads* his lips for the additional pressure of the mouthpiece, additional wind being necessary either way to sound the tone.

3. Contraction of the embouchure creates rigidity of the embouchure and inhibits the ability to perform cantabile passages.

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4. Contraction decreases circulation of the blood energy to lip muscles and destroys endurance potential. It places the strain on the embouchure rather than on the breath support primarily. "Stretched" embouchure controlled by the corners of the mouth needs no additional pressure to overcome increased wind support.

5. Contraction cannot be regulated or controlled with finesse which is possible with stretch of embouchure, as lack of additional pressure (in latter method) does not inhibit accuracy and confidence in long slurs as does the former method. Practice of long slurs throughout the range of the instrument (when done properly) increases intimacy with the response of the instrument, mouthpiece and the resistance of the instrument at any pitch at any level of dynamics.

6. Contraction does not allow a player to perform the entire range of the instrument on one embouchure setting, hence, several different tone qualities.

I sincerely believe that the vibrating area of the lips can be thought of as one thinks of the stretching and vibration of the vocal cords when air is passed across them. Walter Smith appropriately used the phrase "light uniform pressure" in his excellent studies "Lip Flexibility." This procedure is the only method of playing that allows a free, ringing tone throughout the entire registration of a brass instrument. It can be accomplished and allows the player to perform without rigidity and with more accurate results. Technical passages can be performed more swiftly and fluently.

I would ask, in sincerity and seeking information, the following questions. If other systems than that which I have found unlimited in possibility for the instrument are practical, it will be a great asset in my teaching to know of it.

The questions are:

1. Does not the "cutting in" on a contracted embouchure for upper tones injure delicate tissues of the mouth as well as roughen the quality of tone?

2. Are not the control centers of the embouchure the corners of the mouth?

3. Can the following materials of brass study be played with facility with the method (contraction) as the author of your article indicated?

a. *Lip Flexibility for Trumpet,* Walter Smith

b. *Twelve Technical Studies for Trumpet,* Herman Bellstedt

c. *Thirty-Six Etudes Transcendents,* Theo Charlier

d. *Top Tones for Trumpet,* Walter Smith

In the above discussion, Mr. Reynolds takes up the "other" side of a controversial issue. Can this issue be settled? We would like to hear from more of our readers on this question.—ED.

SCHOOL TEACHERS NEUROTIC?

Two doctors from the famed Mayo Clinic studied 300 consecutive admissions and found that school teachers were the most neurotic of all professions, and railroad engineers the least. Closely following the school teachers were clergymen and, "believe it or not," housewives. Unmarried women were next, followed by dentists. Those who rated as least neurotic, next to railroad engineers, were farmers and physicians. No figures were given relative to band or orchestra directors.

SCORELESS CONDUCTORS

On a recent trip to Manhattan we were impressed by the bulging brief cases carried by certain orchestra conductors. Our journalistic curiosity rising, we investigated. They carry the Manhattan phone book to work every morning, and check them at Grand Central Terminal overnight. — From *Printer's Ink.*

The great cornet virtuoso, Jules Levy, was once asked by a friend if he would like to become President of the United States. "Who, me?" cried Levy. "Not on your life. What, go to the White House for four years, and then get kicked out? Look at ME; I'm the greatest cornetist in the world ALL THE TIME."—Curtis H. Larkin, Long Branch, N. J.

SOUNDS YOU DON'T HEAR

Sounds pitched too high to register on the human ear may do anything from killing enemy forces in battle to burning cotton or floating objects in mid air. General Electric Company engineers recently floated a piece of cork in the air by bombarding it with sounds at a frequency of 25,000 beats per second. The sound waves were reinforced by a device much like an ordinary headlight reflector and made to echo or bounce back and collide with those coming from the whistle producing the sound. Where the sound waves met, the cork floated.

A mountain town in New Hampshire planned a gala celebration to be held with the cooperation of the high school band on the occasion of its 175th anniversary. Came the day—but no band. The instruments were locked in the band room and no one could find the key.—News item.

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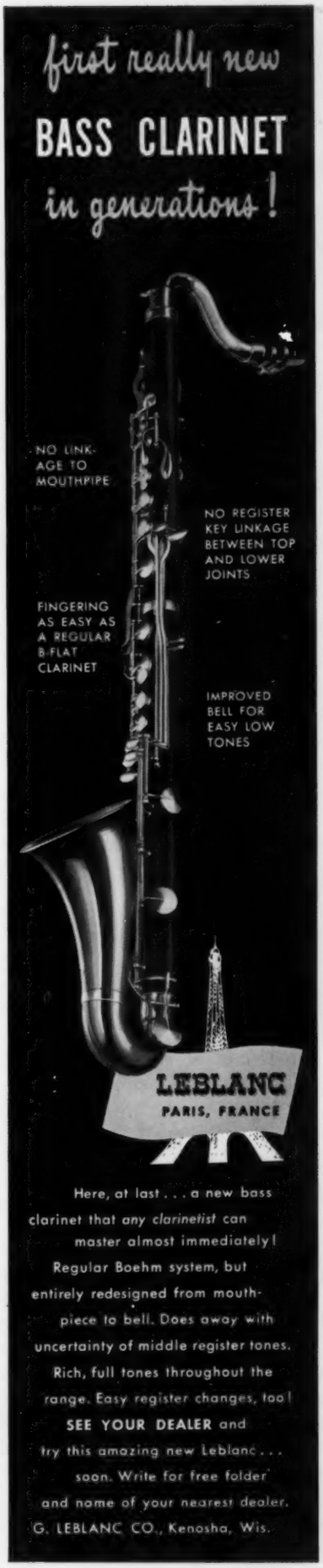
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The TRUTH About STRINGS

As Reported By

FRANK W. HILL
Iowa State Teachers College, Cedar Falls

DURING the past two years I have had opportunities to examine data and statistics concerning the string situation which I believe are valuable in viewing the over-all picture.

The reasons and causes back of the string scene have been presented in all their logical and historical significance many times and are familiar to everyone. Many helpful suggestions have been made for improvement but some of these are not applicable to all communities.

When we hear some of the splendid high school orchestras in large cities we are inclined to sit back contentedly, satisfied that there are fine string players in the schools and all is right with the music world. We are apt to overlook the fact that in the larger cities the students of both high school and elementary grades have distinct incentive advantages in being able to hear fine concerts and recitals, in having access to an abundance of capable string teachers, and in availing themselves of cooperative time schedules, physical facilities, and administrative attitudes which are the result of a long-standing regime to be envied by smaller educative systems.

The Ninety and Nine

Actually, the large cities form a small part of the school systems over the country. For example, 94% of the towns in the state of Iowa are under 5,000 population. As we go down the list of schools we find that the percentage of enrollment studying strings decreases with the population of the town until, in towns of less than 5,000 the percentage often becomes less than 1%. With such a proportion, obviously, orchestras are a travesty.

This situation is generally true everywhere. It seems logical, therefore, that our efforts are needed most in these smaller communities. Many of these towns have been without string work for so long that the students have no conception of orchestras, and whatever string instruments the school possesses lie molding in the store rooms. The superintendent hesitates to start a long-term string program that may not succeed. The band director and vocal teacher are content with their lot and shudder at the prospect of more work.

Some authorities state that there is no dearth of string teachers but that there is little demand for such in the small towns. In many cases string teachers are engaged to teach nearly everything but strings. However this may be, the obvious remedy is to create a demand for string music.

Salesmanship

Several procedures have been recommended. Concerts and recitals may be given by competent players, probably sent out from colleges. Itinerant teachers are to be engaged to start string classes in different towns. Manufacturers of string instruments are urged to cooperate in demonstrations and in instrument lending plans. Administrators are to be "educated" to set up comprehensive fine arts programs which would include strings.

My good friend Joe Skornicka proposes that the band instructors (many of whom have had string training) be urged to start beginning string classes. I am inclined to favor this idea, since this would tend eventually to bring about the demand for trained string specialists. I believe well-trained teachers would be forthcoming if they were really desired by students, administrators, and parents. I am well aware of the overload such a regime would entail on the band directors' schedules. Nevertheless, such a procedure would pay dividends to the music program as a whole. With a little confidence, band teachers and, I don't doubt, vocal teachers, can make an excellent start toward a string program.

Audience Appeal

If a string program is conducted in the lower grades, as we presume it would be, everything is in its favor. Consider the "human element." If you think a band concert amid glittering uniforms and shiny tubas has audience appeal you should see what a string quartet of fourth or fifth graders can do! In the lower grades there is little or no competition with other activities. With several string quartets or string groups meeting each day for twenty minutes of supervised instruction amazing results can be achieved in a few weeks time, and, confidentially, the instructor's stock hits a new high with parents, students, and the Kiwanis club.

I am not implying that teaching strings is as easy as falling off the proverbial log. On the contrary it offers a challenge to the skill and patience of the teacher. Small children learn best when they really want to learn. Any attempt to "drive," results only in exasperation and despair on the teacher's part. Patience is required—in big doses. On the other hand, children have flexible muscles, few inhibitions, they are content with the simplicity of beginning tunes, and they develop a surprisingly accurate pitch sense in a short time.

The teaching of the correct positions of holding the instruments rarely offers any difficulty. The physical actions involved in simple bowing are easier than the problem of embouchure. The first stages of fingering are quickly grasped by the average child. Appealing simple tunes employing many open strings are available in most method books.

Sounds easy on paper, doesn't it? Technically, it is easy too. Psychologically—well, that's where the challenge lies.

Who Benefits?

What will be the results of such a program? String ensembles and solos of all grades have a distinct audience appeal—perhaps it is the physical action involved in playing the instruments as well as the string tone quality. Strings form the foundation of an

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Violins made by the German Jacobus Stainer were highly appreciated, and the story of a Stainer which fetched an unheard-of equivalent has often been told. The violin, so the story goes, was bought from the maker by one Count Trautmansdorf, Grand Equerry to the Emperor Karl VI of Austria. He paid 66 golden caroluses (a carolus was a coin of the time of Charles I of England, of approximately $500 then), and undertook to supply Stainer as long as he lived with a good dinner every day, 100 florins in specie every month, a new suit of clothes every year, as well as two casks of beer, lodging, heat and lighting. There were other stipulations which vary somewhat in the telling; but if true in the major particulars, the violin might well have been one of the most expensive of that era.—Ernest N. Doring, Chicago.

• • •

The oldest piece of music was found recently in an Austrian library. The 5 x 5 inch paper contains part of a musical score for the Greek tragedy *Orestes* (Euripides). The music was composed during the reign of Roman Emperor Augustus, first century, A.D.

STRINGS—

(from preceding page)

orchestra, and modern orchestral literature covers almost every possible grade and variety.

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The string "situation" is in need of general support. Like the pioneer days when the neighbors pitched in at a "house raising," we need the help of music teachers everywhere. The job is too big for the string teachers alone. How about lending a hand?

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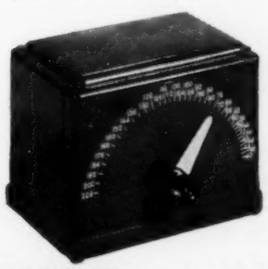

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FOR SALE: 42 maroon band capes and trousers, or capes alone. For information write Berne Union Band Boosters, Mrs. Frank Sharp, Sec., Sugar Grove, Ohio.

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C. FISCHER MANAGERS

Carl Fischer, Inc. of New York, Boston, and Chicago, have announced the appointment of Sidney and Irving Harris as co-managers of Carl Fischer, Inc., Chicago, to succeed their father, Samuel D. Harris, who recently passed away. Mr. Harris was formerly associated with the White-Smith, Willis, and Gamble Hinged music companies. Sidney Harris has been in charge of the retail division of the Chicago firm, while Irving has been in charge of the wholesale department.

PRICES REDUCED

The Leedy and Ludwig Divisions of C. G. Conn, Ltd. have announced downward price revisions on many items in their catalogs, including bass and snare drums and drum outfits. Mark-offs average about 10% and are made possible, according to sales representatives, through improved production methods, and despite higher labor costs.

AMC WORKSHOP

The American Music Conference held a workshop for dealers in Chicago. It was pointed out that 35% of children in the 10-to-14 age group are playing musical instruments, and 26% intend to play but never start.

FOR SALE

BANDMASTERS: If you are looking for good used instruments at bargain prices, write for our price list: Cornets, trumpets, trombones, and clarinets $45 on up. Conn BBb Sousaphone, $275, King Upright Bass Eb silver plated $65, Selmer gold plated Alto Sax $125, York Tenor Sax $110, C. G. Conn Tenor Sax $140, Heckel System Bassoon, perfect condition $495, Selmer Conservatory System Oboe $195, Kohlert Wood Clarinet $110, Leedy Hand Tune Tympani, fine condition $110, Conn Alto Clarinet wood $250, Pedler Bass Clarinet wood $475, Conn Piccolo $85, Armstrong Flute $137.50, Pedler Flute $85, Gretsch Baritone Sax $125, Conn Bass Sax $110, Olds trombone $90, Buescher Double Bell Euphonium, 5 valve $95, Selmer Clarinet $110, 120 Bass Accordion, 2 treble shifts and 1 bass, late model streamline, $250, 10x14 street drum mahogany finish with cover $28, Drum covers for all size drums, $5.50, concert drum 10x16 Ludwig $22, Several 100 bargain instruments and some demonstrator instruments sold at bargin prices. Write us what you need and we may have it at the price you wish to pay. A complete repair department for all instruments. Crestline Music Shop, Crestline, Ohio.

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WE WANT YOUR MUSICAL INSTRUMENTS. We will pay the highest prices for trumpets, cornets, saxophones, metal, wood, and ebonite clarinets, oboes, bassoons, flutes, French horns, baritone horns, alto and bass clarinets, percussion instruments, string instruments, vibraphones, marimbas, trombones, bass horns, etc. Write or send us your instrument for the highest cash or trade-in appraisal. We will pay transportation charges. Meyer's Musical Exchange Co., Dept. C, 454 Michigan, Detroit 26, Michigan.

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WANTED—BACK COPIES OF The INSTRUMENTALIST: 2 Nov. '46, 1 Jan. '47. 1 Sept. '47. Write Box Q, C/o The INSTRUMENTALIST.

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BAND HANDBOOK SOLVES PROBLEMS

The Indiana University Band, under its new director, Daniel L. Martino, has issued a useful "Handbook" for its members, which contains a digest of band policies and customs. It provides a new player with answers to many questions which he might not want to ask his directors, and yet which should be answered. A copy of the booklet may be secured from this magazine, or from the director, Department of Bands, Indiana University, Bloomington. Kindly inclose a self-addressed stamped envelope for a prompt reply.

STADIUM BANDSTANDS

Texas Christian University Bands, Leon Breeden, director, have started something. They have two new bandstands—one for the home band and one for the visiting band—consisting of risers located approximately half way up the side of the stadium. Another unique feature is direct-line phone communication between the two stands, for coordination of performance. A rail-lined aisle leads directly from each stand to the field. Better acoustics, as well as a better view of the field are provided by this arrangement.

REST-ITUTION

C .W. Bardeen, speaking before the NEA convention in 1885, told a story which illustrates now as it did then that the teacher is often most useful when he seems most useless.

A man hired a string quartet for his daughter's reception. Observing that a violinist was not playing, he said, "See here, what's the matter with you? Why aren't you at it?"

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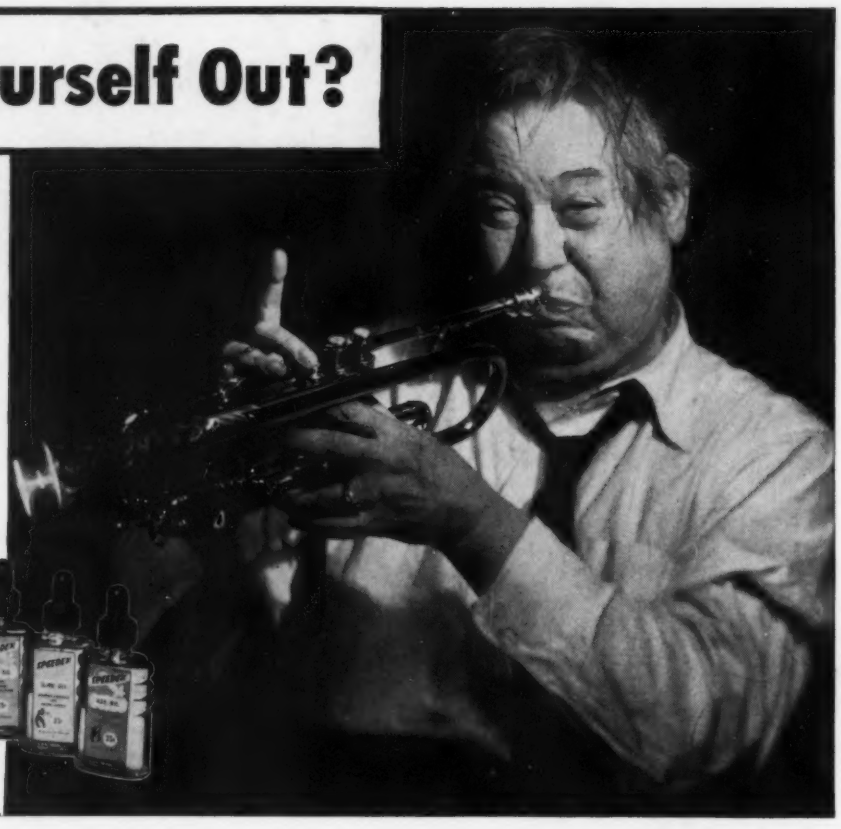

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